IN THIS ISSUE: **THE "PERILS" OF PARIS—By Irving Schwerké**

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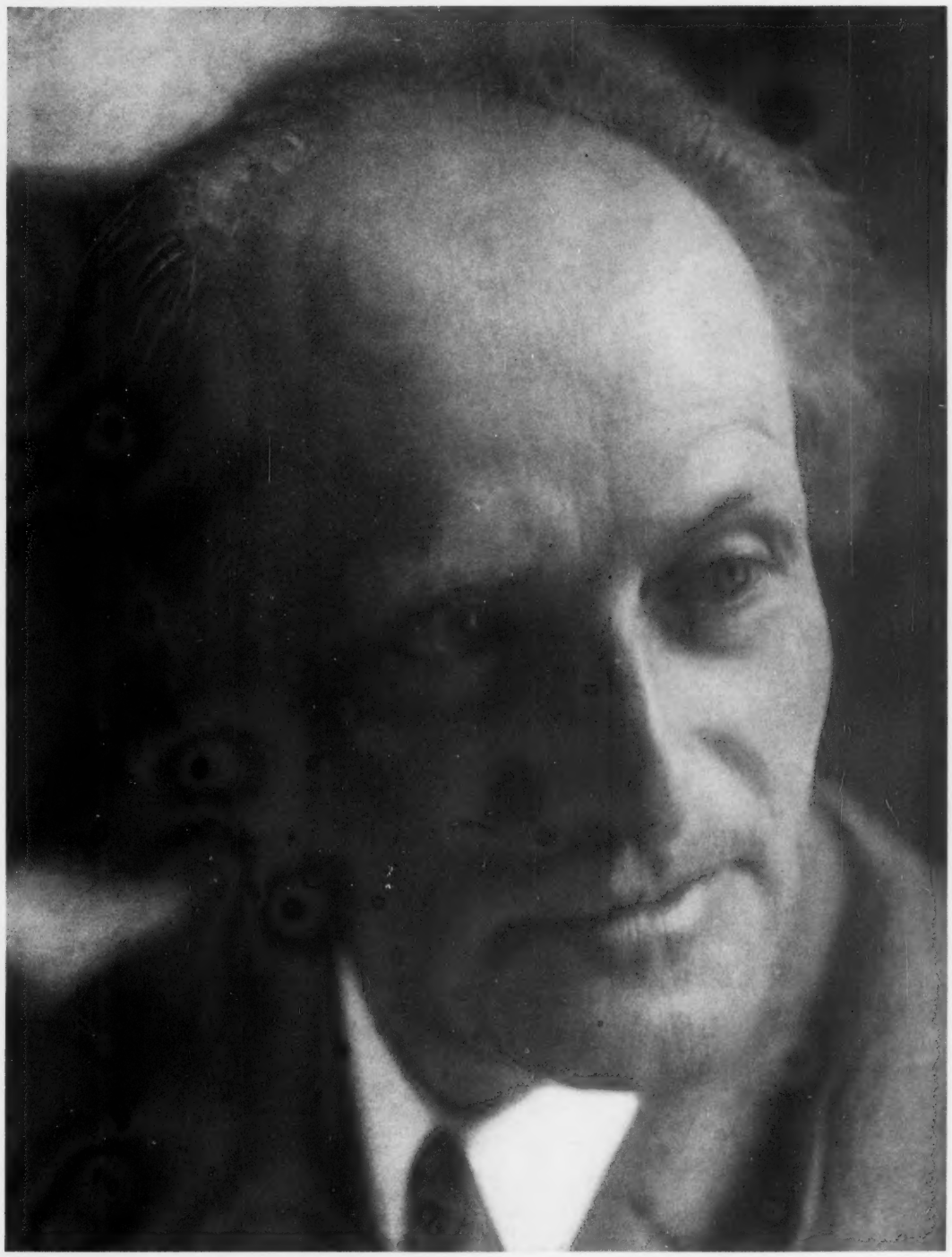


CARL FRIEDBERG

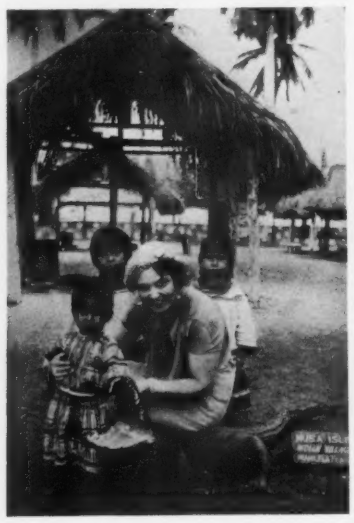
Pianist, Recently Returned from a European Tour

JASCHA HEIFETZ

(at the head of the table) learns Zigeuner tricks from a gypsy fiddler in a Budapest cafe. On the extreme left is Isidor Achron, Heifetz' accompanist; on the right, laughing, is Rudolph Polk, who made the tour in Europe with Heifetz. The two women are the Schwarz Sisters, known on the Hungarian vaudeville stage for a stunt musical act. (Schäffer photo)

ROBERT STEEL

will sing the role of Parsifal with the Philadelphia Orchestra, Leopold Stokowski conducting, in Philadelphia on March 31, April 1 and 3.



CONCHITA SUPERVIA

during her recent visit to Palm Beach, Fla., makes friends with some tiny inhabitants of an Indian village on Musa Isle.

MRS. THEODORE TOEDT,

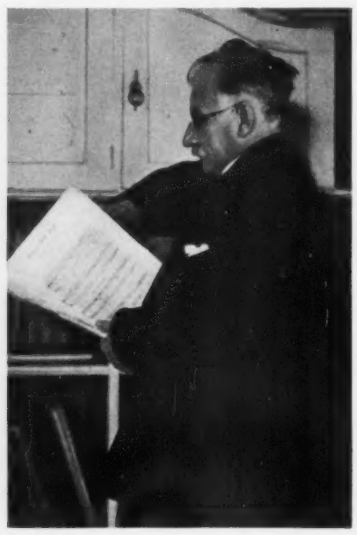
member of the vocal faculty of the Juilliard Summer School, New York. (Photo by Apeda.)

HOTEL FRANÇOIS PREMIER,

Fontainebleau, France, a new acquisition of the Fontainebleau School of Music. The hotel, which accommodates about sixty students, has modern conveniences, club and rehearsal rooms, and large gardens. (Photo by Piaz Studio, Paris.)

FLORENCE AUSTRAL (Left) and ELSIE ILLINGWORTH,

of the NBC Artists Service, at Palm Beach, Fla.



FOUR EMINENT COMPOSERS WHOSE WORKS WILL BE HEARD AT THE MAY FESTIVAL IN FLORENCE.

Left to right, Béla Bartók, Paul Hindemith (Photo by Suse Byk, Berlin), Ildebrando Pizzetti and Hans Pfitzner. All these composers plan to attend the festival in person, as do Bloch, Dukas, Elgar, de Falla, Kodály, Ravel, Roussel, Schönberg, Sibelius, Strauss, Stravinsky and Szymanowski

(See Inside Back Cover for Additional News Pictures)

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Opera by Robbiani Receives Successful Venice Première

His Three-Act Music Drama, Romanticismo, Called "Best Italian Novelty Heard in Years"—Milan Produces Zandonai's Una Partita and Kodály's Szekely Fónó—Former Work Only a Succès d'Estime

By RAYMOND HALL

MILAN.—Easily the best operatic novelty Italy has produced in many seasons is Igino Robbiani's three-act Romanticismo, libretto by Arturo Rossato from the play of Gerolamo Rovetta, which recently had its first performance on any stage at the Teatro della Fenice of Venice, under the baton of Giuseppe Antonicelli. It scored a triumph unusual in the annals of this historic house and afforded the spectacle of Italy's most reserved and aristocratic public applauding enthusiastically, on its feet, with capacity audiences and a crescendo of plaudits from night to night, thirty recalls being registered at the third performance, in addition to sporadic outbursts during the course of the opera.

Igino Robbiani is not a familiar name to American readers because his works have not been performed outside of Italy and even here have not been pushed to the fore. Born near Cremona (1884) and a pupil of Setaccioli in Rome, he had been chiefly remembered for his robust four-act Anna Karénina (after Tolstoy) which won the 1923 governmental prize for opera (Puccini on the jury) and was brought out the year after with excellent success at the old Teatro Costanzi and subsequently in other Italian houses. Robbiani is now in the limelight again, both for the triumph of Romanticismo at Venice and as winner of the Scala opera contest with another later score, Guido del Popolo, which will be premiered this month on Italy's leading lyric stage.

An exaltation of the Italian "Risorgimento" of the nineteenth century, Romanticismo is designed to form the final link in a triptych celebrating the three salient periods in Italian history: the Roman empire (score not yet finished), the birth of democracy in the medieval republics (Guido del Popolo) and the struggle for national unity (Romanticismo). Rovetta's play, a classic of the Italian drama, is a vivid human document of this struggle, in which love of country triumphs over intense personal passions. No small merit is due to Rossato for his able adaptation of the complex canvas, all-too-familiar, to the requirements of an opera libretto. And still greater praise to Robbiani for retaining its vitality in the musical setting.

SUCCESS DESERVED

A trip to Venice for the première convinced this correspondent that the success was fully justified. Robbiani possesses in abundant measure the qualities that strike home and rouse an audience to enthusiasm, above all a richly varied melodic invention of sinuous line, heightened by a vigorous dramatic temperament that imparts to his melodic declamation and arioso a constant ascensional curve, building climax on climax, without repetitions or rhetorical effects. His gift for opera is undeniable; he feels the theatre in the better sense of the term. One is at a loss to understand his tardiness in asserting himself except as the result of bad luck and purely circumstantial misfortunes, such as the interruption of his career by the war (in which he served) and the apparently poor management of his first publishers.

One characteristic of this score was without doubt a potent factor in its immediate comprehension and acceptance. Romanticismo represents a virtual return, not only in the dramatic substance which its name implies, but also in its musical style, to the late nineteenth-century forms which are still so dear to the hearts of the public. Robbiani is not an intuitive musician, but an intellectual who has appraised and assimilated the best conquests of contemporary technic. His previous score, Anna Karénina, powerfully constructed on the *leit-motif* system, with a dense polyphonic-orchestral web often bristling with rhythmic and harmonic audacities, was a bold attempt at a personal essay in modernity, but for all its beauties (including some moving, limpid pages) failed to win the mass of the public.

Save for some refinements of instrumental technic shown in color effects in the symphonic interludes and other fleeting moments in which the orchestra temporarily asserts its sovereignty, Romanticismo attests a conscious purpose to return to the older manner of the out-and-out opera, with set numbers (individually characterized, however) and a transparent web that allows the stage to reign supreme—a process of simplification, of clarification, of stylistic fitness to the subject matter. In this idiom he has given free sway to his emotions and has undoubtedly attained his end.

Maestro Antonicelli's reading was a highly conscientious one, and the cast averaged well, chief honors falling to Iris Adami-Corradetti (soprano) as Carlotta and Franco Tafuro (tenor) as Lamberti, also Giovanni Inghileri (baritone) as the Austrian Rienz.

ZANDONAI'S UNA PARTITA

Of the meagre bill of novelties offered this season at La Scala, in consonance with this theatre's present cautious policy, the first two dishes thus far set before us (excluding Giulietta e Romeo—a local première only) were Riccardo Zandonai's Una Partita (A Game of Cards) and Zoltán Kodály's Filanda Magiara (Magyar Spinnery). The former was a world première, the latter a first performance for Italy. Utterly diverse in type, tendency and intrinsic musical worth, neither of these two works succeeded here and neither, for different reasons, convinced local hearers of the likelihood of their remaining in the international repertoire.

Zandonai's one-act opera (Una Partita) deserves first mention, not for its greater merits but as an absolute novelty. It was rehearsed and conducted by Sergio Failoni during this leader's fleeting sojourn in Milan, on leave of absence from the Royal Opera of Budapest. The reaction of the audience was decidedly cool, even though no hissing was heard and six recalls were squeezed through. When the composer appeared alone at the final call, he received a brief and courteous tribute, manifestly as a mark of personal esteem, as opposed to the adverse verdict upon the work and its interpreters.

IGINO ROBBIANI, composer of the three-act opera Romanticismo. (Photo by Braulin, Trieste.)

Arturo Rossato, who has come to be easily the most popular and most performed librettist of the contemporary Italian operatic stage (now leaving even the prolific Forzano in the shade), is responsible for the present book. It is nothing more than a mannered and pompous concoction in the worst style of the old melodramatic traditions, save for the virtue of brevity; its episodes are condensed to forty-five minutes of rapid plot. The action takes place in seventeenth-century Spain; it is a variation of the classic Don Juan Tenorio business, with trimmings of swashbuckling chivalry and local color. The sole scene is laid in an aristocratic casino of Madrid.

A BLOOD-AND-THUNDER PLOT

As the curtain rises, a masquerade party is gathered about a group of dancing girls; one *bailarina*, the central figure, is doing a *flamenco de tablado* on a table, to the click of castanets. Don Juan and Don José, haughty cavaliers, both famed for their ad-

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Metropolitan May Give 14 Weeks' Season

Part of Company May Also Sing at Ravinia and on Pacific Coast

As the Musical Courier went to press, it was unofficially reported that the Metropolitan Opera Association would give a fourteen weeks' season next winter. Although the campaign to secure $300,000 to guarantee next year's series had not closed at this time, it was reported that the danger of possible cancellation of New York's opera for 1933-34 was being averted. The season may, however, be two weeks shorter than this winter.

Unusual interest attached to a report that a major part of the company had agreed, under the name of the Ravinia Opera Company, to sing an eight weeks' season in the coming summer at Ravinia, near Chicago. Louis Eckstein, impresario of Ravinia, was recently elected a member of the Metropolitan Opera Association board of directors. In the early fall, it is reported, some of the singers may give a three or five weeks' series on the Pacific Coast, part of which will take place in San Francisco and part in Los Angeles.

At the Metropolitan, it was said no announcement about next season could be made until the fund was complete.

San Antonio Chamber of Commerce Aids Music

Committee Formed for Propagation of Music and Art

SAN ANTONIO, TEX.—The Chamber of Commerce of this city, has created a committee of music and art, whose chairman is W. G. Higgins, head of the Lyric League and the San Antonio Music Association. Mr. Higgins has been instrumental in having several seasons of grand opera in this city. The committee has evolved a plan for bringing at least twelve entertainment features of the highest type to San Antonio each year. This plan, which calls for underwriting by members of the Chamber of Commerce, was adopted by the directors. It provides that no member may be held liable for more than $100, and that the entertainment season is to extend from October to May. It is hoped to present the first feature in April of this year, and among the artists being considered for this event are Lawrence Tibbett, Fritz Kreisler and Josef Hofmann.

The music and art committee has taken out a charter for the Southwest Texas Music Association. This obviates the charge of a Federal tax of ten per cent. Mr. Higgins said, which would have to be met if the chamber of commerce or the city were in charge. Mr. Higgins, in a speech to the directors, urged the commercial as well as the cultural advantages of the project, saying that it would bring hundreds of out-of-town visitors to San Antonio to attend the events. Dallas, he pointed out, draws a large number of people from the surrounding country as a result of the season of some thirty entertainments which is held each season.

S. W.

Schönberg, Lecturing in Vienna, Gives Warning to Anti-Romantics

"Art for Art's Sake" His Slogan—Scherchen Conducts Outstanding Modern Works—Lively Propaganda for British Music—American Colony Active

By WILSON VANCE

VIENNA.—The most significant event of the past two weeks was a lecture by the redoubtable Arnold Schönberg before the Austrian Cultural Union. His theme was Style and Idea, Modern and Old-Fashioned Music. Schönberg, who no longer needs to defend himself or his theories, said many sensible things not likely to call forth screams of admiration from the extremists, willing to consider him old-fashioned.

His main thesis, which is most often denied by the industrious apostles of his credo, was that there is no such distinction as old and modern music, but only good music and bad. All music, in so far as it is the product of a truly creative mind, is "new." Bach is just as new today as he ever was—a continual revelation. Truly good things are new.

Schönberg warned his hearers of the dangers lurking in the die-hard reaction against romanticism. The old romanticism is dead, long live the new! The composer of today with some trace of romanticism in his heart must be lacking in something fundamentally human. On the other hand, music essentially consists of ideas. Beethoven called himself "a brain-proprietor." It is no use to rail at new music because it contains too many ideas. Music without ideas is unthinkable, and people who are not willing to use their brains to understand music which cannot be fully grasped at the first hearing, are simply lazy-minded. Every true work of art, to be understood, has to be thought about; otherwise it has no inherent life.

The conclusion of Schönberg's address sounded almost paradoxical. Style in music arises spontaneously out of the exigencies of form; it cannot be decreed. The solution of a problem in style is an end in itself. Therefore art remains for art's sake. "L'art pour l'art" were his final words.

The next most significant event of recent weeks again falls to the lot of the moderns. This was the concert of the Friends of Music Society, the most conservative musical organization in Vienna, in conjunction with the Ravag, the Austrian Broadcasting Company. The program, conducted by the outstanding German champion of "modernist" music, Hermann Scherchen, consisted of three characteristic works of recent times: Stravinsky's Les Noces; Joseph Matthias Hauer's Wandlungen (Transformations); and Schönberg's Pélléas and Mélisande.

Hauer's work, based on mystic poems by Hölderlin, neverthless seems to have the closest relation to the present day. An amusing incident at this concert deserves

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NO MORATORIUM IN CIVIC MUSIC

(Special telegram to the Musical Courier)

CHICAGO.—The two campaigns held recently by the Civic Concert Service Inc., were successful in spite of bank moratoriums. Both Lincoln, Nebr., and Elgin, Ill. obtained memberships which will enable them to continue the previous high standard of their respective Civic Concert series. R. D.

GERMAN MUSIC LIFE REFLECTS POLITICS

(Special cable to the Musical Courier)

BERLIN.—Political developments here are resulting in changes in the administrative staffs and artistic personnel of the opera houses. Generalintendant Ebert of the Berlin Civic Opera has been removed after two years of efficient service, to be succeeded by Otto Wilhelm Lange, once intendant at the Berlin Volksoper. Conductors Stiedry and Breisach and artistic directors Bing and Fehling have also been dismissed and forbidden access to the theatre. There are rumors, probably exaggerations emanating from the National Socialists, that all Jews and foreigners are to be expelled from the company. The intendent at Dresden, Reucker, and conductor Busch were ousted by the National Socialists. Gustav Brecher, conductor of the Leipsic Opera, has been relieved for an indefinite time. The impending appearance of Jarmila Novotna, Czech soprano, as soloist with the Berlin Philharmonic Orchestra was cancelled in favor of Dusolina Giannini. H. P.

THE "PERILS" OF PARIS

By IRVING SCHWERKÉ

A awful thing has happened. You would never guess. Paris has been found guilty of immorality! Flatly, frankly, openly accused. Her lurid wickedness exposed, Paris is cowering under the lash of virtue, stands trembling under the censure that she is a trap for American youth! Like the young lady who got a sliver sliding down a cellar door, Paris may recover, but will she ever be the same again? The young lady was changed for life; as to Paris—let us wait and see.

The revelation of the town's iniquities was made by the Reverend Joseph Wilson Cochran, sermonizing at the Quai d'Orsay American Church. According to reports, the clergyman strenuously cautioned American parents against sending their children alone to Paris to study. "A tarnished soul," he declared, "is too high a price to pay for an artistic career, for I have too often seen with my own eyes, soul and career go down together." Expressing his amazement at the blindness of parents who trust their offspring "unbuttressed by the sanctions and safeguard of clean and honest Christian endeavor," Dr. Cochran cast a retrospective glance at the Paris that used to be, before it became "the haunt of the idle rich and the Mecca for the pleasure seeker,"—that is, at least a century before the time of Caesar!—and pointed out that "now the city has become the last place to send young people who have no high objective of serious work."

Here purposeless lives are soon wrecked, was his inference (as if in America a purposeless life couldn't go to the dogs if it wanted to?), and "seekers of mere pleasure are on the rocks in no time." In a word, as Dr. Cochran said, "Paris gets you after a while."

More horrible still is the fact that the frivolous young and ne'er-do-wells are not the only ones who fall victim to what this divine calls "Paris-gets-you-after-a-while." He had to regret that even "church members, Sunday school officers and teachers, workers in Christian and charitable organizations come over here and dig themselves in without a thought for the life that counts for good." This alarming state of affairs, he said, could be remedied by parents, if they would bring up their children according to Christian precepts, and see to it that they acquire settled habits as safeguards against the snares, wiles and the flesh-pots of Paris.

A Symposium on "Iniquity"

This was about the first I had heard about Paris being such an unwholesome place, but as I never accept invitations from American tourists to "go the rounds," how should I know? The storm of comment which Dr. Cochran's sermon stirred up interested me strangely, and I thought I would do a little opinion-hunting on my own. I had already read what Harry McElhone, for instance, owner of Harry's New York Bar, and others had to say on the subject, and started out to arrange another symposium. Harry had opined that the American bar and night clubs of Paris are much more reputable places for young men and their friends than the American speakeasy, "where anything is liable to happen. And if Reverend Cochran discourages young people from coming here," he cogitated, "how does he expect to get a large congregation together?" As Harry is the only bar-owner I know, and as he had already expressed himself elsewhere (as quoted above), I was obliged to send my questionnaires to other quarters,—to educational, theatrical, musical, artistic, literary and other authorities, people who have wide experience with American students in Paris; people, who throughout the years, have done fine work towards helping the American students on to fame and success, when the students themselves did not voluntarily prefer the ditch and the mud.

"In all the capitals of the world, including the two Americas," writes Camille Decreus, director of the American Conservatory of Fontainebleau, "there are thieves, assassins, fools, abnormals, and intelligent people. In addition, you will also find people who get drunk, even in dry countries. Nonsense and perfidiousness exist in every epoch. Expressions about the so-called 'immorality of Paris,- and the dangers of Paris to the American student,' come under one of these two last-named categories."

Jacques Rouché, director of the Paris Grand Opera, wrote me that he was "disagreeably surprised to learn that Paris is still considered an 'immoral' city, when France is the country where, more than anywhere else, Mind has conserved its integrity. If one were not persuaded that such calumnious statements about Paris were not the emanations of contemptible propaganda, one would be at a loss how to answer them. I heartily encourage you in the effort that you are making to destroy these unfounded rumors."

J. G. Prod'homme, a man who meets and helps numbers of Americans as they come to do research work at the Opéra Library and Museum, of which he is director, and whose experience with foreigners is generally vast, remarked, "Whereas I have never met any foreigners who were shocked by our (French) morals, I have encountered many French people who were shocked by the free behavior and the real immorality of certain foreigners. It is very difficult for a foreigner living in France, in a boarding house or a hotel, to form an intelligent notion of the family life, habits and morals of our country. Our biggest fault,—I should say our biggest virtue,—is our frankness, liberty of thought, word and action. This liberty seems intolerable, and I admit, can be intolerable to those who cannot understand it."

MUCH foolish discussion goes on from time to time in the deliberately sensational press regarding the "perils" that face unchaperoned young Americans engaged in music or other art study in Paris. Mr. Schwerké has set out to gain definite confirmation or refutation of the disturbing stories, and his present authoritative article should succeed in allaying the fears of American parents regarding the "wickedness" of the French capital.—THE EDITOR.

Another institution that has knowledge of American students, is the Schola Cantorum, internationally known as a school in which the highest principles of art and private and public living are upheld. Its director, Louis de Serres, mailed me the following: "Immorality in Paris worse than elsewhere? What nonsense. But it is useless to try to convince people of bad faith. Here at the Schola Cantorum we are particularly favored. The spirit which has reigned since the foundation of the school, has created an atmosphere of art and conscience which never for a moment has let down. The moral standard which obtains can be cited as exemplary, and everybody who knows our school can testify to it. The cause? Without doubt the high ideals of art and fraternity of the men who founded the Schola Cantorum: Bordes, Guilmant, d'Indy. Of this ideal we faithfully conserve the directive."

J. R. Bacher, director of The United States Foundation, at University City, also knows a thing or two about American students. "I have a feeling, based on considerable observation," Mr. Bacher wrote, "that a young man or woman who possesses some stability of character and some self-respect, will succeed pretty well in living up to his own standards even when alone in a foreign city. The necessary force of character is partly inherited and partly a matter of training, whether this training comes from the family, school, church, or other social groups. Some young people have it at sixteen, others never develop it to a point where they can stand on their own feet. In a good many cases, the individual needs to be braced by the force of the opinions and practice of his group. Uproot him and he risks falling a victim to his own individuality. The youngster who goes from Gopher Prairie to New York is already plunged in an environment which is quite foreign to him and hence dangerous if he is a moral weakling. Paris is only one degree more foreign.

"In my opinion, the student whose moral fibre is fairly tough is likely to benefit by exposure to a moral atmosphere which is partly new to him. Not that I think there is much to be gained in frequenting the erotic spectacles of Paris nor in sampling all the varieties of alcoholic drinks which are available here. But the American student who learns in Paris that mass-production is not universally accepted as good, that leisure is a most valuable possession, that happy marriages may be arranged by parents, that irreligious people may be highly moral, that wine is not universally considered a poison—that student may shock his maiden aunt when he visits her on returning to America; but he may be a more desirable member of his own community because he will have been subjected to the famous broadening influence commonly attributed to travel."

Musicians Scout Legend

The French composer Paul Dukas, author of such masterpieces as The Sorcerer's Apprentice and Ariane et Barbe-Bleue, and who is professor of composition at the French National Conservatory, confessed he had never thought of the question I asked him about "immoral Paris," but it did not appear to him that any one large city is more or less immoral than another. "Everything depends upon the more or less solid morality that one brings to those cities. If that morality is sincere, and if it cannot be confused with a secret desire to be more or less flatteringly scandalized, I do not see that the student—except in the rare cases of criminal attack, of which the risk is universally the same—is menaced more in Paris than elsewhere."

Some internationally known teachers also expressed their ideas on our topic. Elise Kutscherra, former Wagnerian singer, said that as soon as ever she could, she always gave an American student into the hands of a strict family, "so they will not live alone, and not go out alone in the streets in the evening." Edyth Walker, of the Metropolitan, Bayreuth and Vienna Operas, and who is now teaching in Paris, said, "The only 'danger' anyone can encounter is in his own thoughts. If they are pure and unselfish, desirous of giving more than of getting, that process of thinking holds one occupied, safe and happy in Paris, London, Berlin or any other place." Mme. N. de Chessin, known to American students in Paris for over thirty years, considered it "unfortunate that any Americans should hold such an unjust and false opinion about the 'immorality' that reigns at Paris." The reason for this false opinion she believes is "ignorance on one side and commercial exploitation on the other, towards the only end of frightening Americans from coming to Paris."

Olga Cara, Parisian piano teacher, who has both North and South Americans in her classes, called attention to the fact that "in France, particularly in Paris, the foyers of immorality are dominated by the foreign element, and it was not a Frenchman who first employed the expression 'sex-appeal' that we now frequently see on the billboards." Emma Nevada, one of the greatest singers of her time, leading soprano for three years at the Opera-Comique, and teacher of numerous Americans, feels that "perhaps vice, as well as beautiful things, is presented in a more artistic, fascinating and alluring manner in Paris than elsewhere, but the real trouble does not lie in Paris, but at home in our own country. Do parents, especially mothers, study and instruct their daughters sufficiently before sending them to Europe? A student coming alone abroad to study should have enough money to live decently, not extravagantly and luxuriously," is Mme. Nevada's advice, "and if children who wish to come to Paris to study are well prepared, intelligently, morally and religiously, then Paris will be no more dangerous to them than any of the other large cities of the world. After all," Emma Nevada concluded, "it was not Paris that invented 'cocktail parties.'"

A Matter of Instinct

Blanche Marchesi, noted singer and teacher, continuator of the traditions of her mother's school in which so many world famous female stars were trained, asserts "the only danger about any moral trap is in one's character and education. If a person who possesses bad instincts or the desire to meet adventure goes anywhere at all, the result will be the same; that person will find what he or she is looking for. That a person, man or woman, should come to Paris to do serious work and should by force be dragged into bad company and dissipation, that I absolutely deny. Nobody can be forced to become bad, except bereft of liberty, and then—some people prefer death. I have been teaching American girls for forty years and more, and have met but very few who came over pretending to study, but who really had come to have a good time. The great number worked hard, and, I must say, were even better students than those of other nations."

"Not without wishing to seem unkind," Mme. Marchesi goes on, "I must say that, if in England the girls seem (even in best circles) to have lost their ancient modesty, the fashion certainly comes from America. The English girl of today—in certain classes—drinks cocktails and any alcohol, travels alone or in company, because the fashion of all this has been set in America. Everyone knows and nobody will contradict that the American girl—flapper type—has set a bad example to girls everywhere. So if such a girl comes to Paris, I fear she will teach Paris something, and that Paris will not have much to show her. At the bottom of all this female revolution lies the Prohibition monstrosity, which has shown the world that it is enough to treat a nation like a naughty child when it is not naughty, to make it naughty by awakening the spirit of contradiction."

Regina de Sales and Marya Freund, other long-established Parisian vocal teachers, who have worked extensively with American students, gave the following notions. Mme. de Sales considers that the student's work and life should be carefully directed and that the teacher should "take great care and interest in all young people, and be friends and friendly with students at all times. Then I believe all would be better. The person who comes to Paris just to be loose and disreputable and naturally unstrung—of course, that person would go the limit anywhere, in any village or large city." According to Marya Freund, "In none of the capitals of the world of the afterwar, can one find so much and such earnest intellectual work, so many artistic inspirations, as in Paris. Nowhere is the respect for the young girl greater. What is usually called 'wicked Paris,' is only a tiny part of Paris, unknown to most Parisians and mostly frequented by foreigners."

Purity From Within

Gilbert White, representative American artist and for many years a resident of Paris, reported, "I have studied and lived in almost all the big cities of the world. You can go to church or go to the devil in any town, and it is a matter of record that a lot of ministers of the gospel have done the latter in church. Purity, like Prohibition, comes from within and cannot be voted. When a student is seriously interested in his work he doesn't need any chastity belt. He resists anything when interfered with, his parents included. Parents cannot live the lives of their children and any bird that is big enough is better off outside the nest." Mr. White also said that he did not see any greater opportunities "to go to hell in Paris" now than when he was a student here in 1898. "I think all this discussion about 'wicked' Paris is just a lot of ballyhoo," he philosophized. "Experts are notoriously affected in their opinions by their personal angle of vision, and experts in wickedness are no exception—to the pure all things are purified."

Mrs. Adelaide Eakin, eminent soprano, prominent member of the American colony, and active in student work here, says, "I do not feel that the French people have anything whatever to do with the student atmosphere or the immoral danger to students." Mrs. Eakin finds in her contact with students of all nations that there is too much absorption in self, that the students often lose sight of their reason for being here, and that Paris is a city in which to begin one's career, not to prepare it. "Serious students are serious even in Paris," was her conclusion, "but you need a microscope to find them!"

André Burdino, prominent French tenor of the day, and French artistic ambassador to over eighteen countries, holds that "Paris is a center of work, research and activity; that nothing can stop those who want debauch from being debauched; that the majority of the 'immoral' pleasure-places are frequented by foreigners; that the Parisian, being both bourgeois and conservative, takes his pleasures 'in general' in much simpler ways."

Georgia Graves, American dancer and leading member at the Folies-Bergère, holds that "immorality has no nationality, that one's up-bringing and home influence are the greatest possible guides to correct living that one can have." She surmised further, "I do not really think that Paris can influence right-thinking people to want to do harmful, wrong things, should they not care to do them."

Mental "Baggage" Important

Other American celebrities, too, were consulted,—Americans who have come here within recent years and found training, inspiration, work and won recognition, for their distinguished characters, attainments and artistry. Lawrence K. Whipp, organist and master of the choristers of the American Cathedral of the Holy Trinity, sent me the following reply: "After years of residence here, in work directly touching students, I find no reason to condemn Paris as a unique

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IN NEXT WEEK'S ISSUE

AN EVENING WITH ARABIAN MUSIC.....By David Ewen
and
VOCAL CHAMBER MUSIC IN HIGH SCHOOLS..By E. H. Wilcox

Los Angeles Orchestra Groups Consider Finances for 1933-34

Management Hopes for Municipal Support Through Tax Funds

LOS ANGELES, CAL.—Sub-committees of various character have been appointed by A. E. Ruddock, president and Mrs. Cecil Frankel, vice-president of the Los Angeles Philharmonic Orchestra Continuance Committee, to study methods by which the most efficacious re-financing of the orchestra can be achieved, after the annual guarantee pledge of W. A. Clark, Jr., ends at the close of next season.

Manager George Leslie Smith, who heads the orchestral administration, hopes for municipal support out of public tax-funds. In support of this policy he has published the following expense figures, to show the inevitable and the necessary in symphonic cost-accounting. Frugality of present conditions will show even lower figures for the current music year:

Salaries for Conductor Artur Rodzinski and eighty-eight players during twenty-eight weeks (at $60 minimum) $217,000; rental of the Philharmonic Auditorium, $18,000; rental of music and royalties, $1,500; for advertising, $4,750; program printing, $3,500; office rental, $1,795; salaries for the managerial office, box-office and property men, $23,000; altogether $253,810 in total expenses.

At the present scale of admission prices, regular sell-outs by way of season tickets would bring in $115,578, according to Mr. Smith, which still would leave a $138,232 deficit. This amount could probably be brought down to $125,000 by the development of certain resources, such as program advertising, for instance.

ECONOMY PROPOSALS

Propaganda to reduce the orchestra numerically seems premature and economically as well as artistically shortsighted, in spite of arguments of those who still dream of orchestras of sixty-five men, "which was sufficient in the good old days." Aside from the fact that the physical calibre of orchestral music has expanded since the "good old days," those who believe in using the scissors on the sleeves and pants' legs of "father's suit because the son is not quite tall enough," would do some very foolish tailoring. It would be poor economics, æsthetically and humanly inconsiderate, to say the least, to strike from ten to twenty-three men from the payroll. If the orchestral men are wise, they will advocate a system of proportionate reductions, according to the amount of their respective salaries. This would not really constitute a precedent, because the playing personnel underwrote part of last summer's Hollywood Bowl deficit, and in meeting this obligation practically reduced their salaries, each musician contributing the same amount. A relative wage cut would seem fairer to the lesser paid men and pave the way to keep the size of the orchestra unimpaired. Assuredly, such a contribution would go a long way to arouse a spirit of public enthusiasm and reciprocity.

SOLOISTS WITH ORCHESTRA

Raymond Paige, musical director of Station KHJ, wielded the baton during an entertainingly chosen Sunday program. He enjoys a large following of his own. His second "personal appearance" this season on the Los Angeles Philharmonic rostrum again proved a popular feature.

Helen Vaughn-Gilbert, young cellist from the Curtis Institute, made a strong impression in the Lalo concerto. Certain elements of unevenness may have been due to lack of rehearsal, but she showed emphatic as well as charming musicianship, technical foundation and tone capable of versatile expression. The audience seemed keenly fascinated during the long score and tendered her cordial ovations.

That superior musicianship which nature confers upon few, and which still fewer retain intact by taste and preparation, was displayed when Otie Chew Becker, violinist and Thilo Becker, pianist, returned to the concert stage after nearly a decade of devoted teaching. The Franck and Carpenter sonatas occasioned remarkable manifestations. A final climax was added with the G minor quartet by Brahms, during which Philip Kahgan, viola and Axel Simonsen added their own sterling qualities. The music room at the Biltmore Hotel was not only filled but packed. This fact proclaimed the public gratitude felt for the artistic principles of Mr. and Mrs. Becker, whose adherence to musical ideals has benefited a generation of musicians and music-lovers.

Not receiving any notification, the Musical Courier representative missed the last concert of the Woman's Symphony (Arthur Alexander, director). Leo Schultz was cello soloist.

RECITALS AND CHAMBER MUSIC

Lovers of violin music were on hand in hordes to hear and applaud Jascha Gegna, who appeared at the auditorium of the Institute of Musical Education. Jeanette Gegna, soprano, shared honors as assisting artist. Mr. Gegna played a virtuoso program and included the sonata by Cadman, which was well received. Mrs. Hennion Robinson supplied apt accompaniments.

Attention was divided but enjoyment general, when Mary Booth, contralto, Marguerite Bitter, pianist and Orline Burrow, violinist, appeared in joint recital under the auspices of the Western Concert Artists' League. Norman Wright was the accompanist.

Chamber music patrons came fully into their own at the Pasadena Community Playhouse, where the Roth Quartet from Budapest were duly admired as exponents of Haydn, Ravel and Brahms. It is a curious thing that Alice Coleman Batchelder—doing a labor of love—can keep a chamber music series alive in Pasadena year after year, while Los Angeles fails as often except for the short Bartlett-Frankel Quartet cycle and the John Reed Club series. In fact, Pasadena provides the manna without which Los Angeles ensembles would seem as seekers after a promised land, but very much "desert"-ed.

B. D. U.

Indianapolis Forces Give Fourth Concert

Resident Orchestra Greeted with Enthusiasm

INDIANAPOLIS, IND.—The fourth concert of the Indianapolis Symphony Orchestra was given on March 7 at Caleb Mills Hall. Opening the program with Beethoven's third symphony, Director Schaefer gave a careful and dynamic reading of the score. After the intermission Grieg's Concert Overture, Delibes' intermezzo and the Valse lente from Sylvia and Glinka's Kamarinskaia were heard. The performance of the orchestra throughout the program was colorful and by the enthusiasm shown at the close it was no doubt the most popular concert of the season.

Mary Wigman and her group of twelve dancers were presented here on February 15. By popular request, seven numbers from The Way and the Monotony Whirl were given. Miss Wigman is a versatile artist, with a brilliant technic, rich powers of interpretation, and consummate musical taste. Her art aroused much enthusiasm from the audience.

EMINENT PIANISTS APPEAR

Myra Hess appeared before members of the Indianapolis Maennerchor at the Academy of Music on March 5. Her program consisted of eight Bagatelles by Beethoven, and his sonata, op. 110; the Chopin sonata in B flat minor and also eight preludes by the same composer. A glowing quality of tone and impeccable technic were evident throughout the program. Miss Hess contributed a number of encores. She is a unique figure among keyboard artists.

Paderewski was presented to a large and appreciative audience at Keith's on March 5. The Polish master, who has made several appearances here, scored a resounding success, notwithstanding many wrong notes and numerous other faults. The audience lionized the old master at the close and many encores were added to a lengthy program.

H. C. G.

Menuhin Arouses Excitement in Brilliant Boston Recital Program

Symphony Orchestra Premiers Sinfonietta by Hill

BOSTON—Yehudi Menuhin, playing in Boston for the third time in his career, gave a great program at Symphony Hall on March 4. Of course the public's response to his playing was huge excitement. After his announced program, containing a Bach sonata, the Spanish Symphony of Lalo, and well-chosen shorter works, he was detained for almost an hour trying to placate a cheering mob by means of extra pieces. If Yehudi is the well-brought up young man we are led to believe, he left the concert hall that night considerably after his usual bedtime.

It will surprise outsiders to be told that the audience, though large, did not fill the hall. The newly-proclaimed bank holiday, plus the distraction attendant on a presidential inauguration, accounted for this condition.

The Boston Symphony Orchestra, led by Serge Koussevitzky, gave on March 10 and 11, what seems at first remembrance the most enjoyable program of the year. It began with a new Sinfonietta by Edward Burlingame Hill of Harvard. In one movement, the work combines briefly the form and content of three movements—fast, slow, then fast again. The structure is compact, the writing is neat, as has been true of Professor Hill's earlier compositions. But the music is, more important, gay in mood, bubbling over with melody and arresting modulations and rhythmic devices. It is often jazzy in spirit, but this jazz is not of the blues variety. Though he wrote the Sinfonietta as recently as last summer, Professor Hill seems to have ignored the depression. The piece, spiritedly performed by the Boston Orchestra under Koussevitzky, was favorably received, but it deserved an even warmer reception.

The other numbers on the program were the Sibelius sixth symphony and Also Sprach Zarathustra by Strauss—both beautifully played—and A Night Piece by Arthur Foote. The performance of the latter work was a gesture in recognition of the composer, who attained his eightieth birthday during the week. He was present to acknowledge applause following the performance, in which the sensitive and impeccable Georges Laurent played the flute solo.

SANROMÁ SOLOIST

The orchestra, under Koussevitzky, had given another program on Tuesday, consisting of the Schumann B flat symphony, the Tschaikowsky F minor, and the Liszt E flat major piano concerto, with Jesús Maria Sanromá as soloist. Since I could not attend the performance I can give only second-hand reports, which were to the effect that Sanromá gave a scintillating presentation of a work which fits his virtuosity as if made to order.

Hans Wiener, who counts Boston as one of his homes, gave with Otto Asherman and their Dance Group their only full length Boston recital of the season on March 6, at the Temple Israel Meeting House. Their long and varied program, which was applauded by a large audience, was divided between modern dances and interpretative sketches. In the latter, flavored with irony, it seems to me Wiener is in his best medium.

Gladys Avery, soprano, on the faculty of Wellesley College, sang an excellent program at Jordan Hall on March 9, of which the feature was Ravel's Sheherazade. In this work and in other numbers by French and Spanish impressionists, Miss Avery employed her light voice and interpretative gifts to best effect.

Jan Smeterlin, Polish pianist, played at Jordan Hall on March 3. His audience, blissfully unaware of the financial storm clouds that were gathering, heard with delight his performances of sonatas by Mozart and Schubert and short pieces by Chopin, Granados and Albeniz.

M. S.

New York Philharmonic Orchestra Season Assured

The directorate of the New York Philharmonic-Symphony Orchestra has issued an announcement assuring the continuance of the orchestra through the 1933-34 season. The statement says that, although the Philharmonic, along with other organizations, has suffered loss of income, the budget has been reduced to a figure, which, with the support of the public, will make next season possible. The reductions do not affect standard of performance. The same personnel is retained and the orchestra will not be reduced in size. Conductors are to be Arturo Toscanini, Bruno Walter and Hans Lange. As previously announced, all out-of-town concerts will be dropped, and the concerts given in the Brooklyn Academy of Music and the Metropolitan Opera House have been transferred to Carnegie Hall. The season has been increased from twenty-nine to thirty weeks. The two series of thirteen Thursday evenings and thirteen Friday afternoons have been increased to fifteen concerts each without advance in price. There will be two series of ten Saturday night students' concerts and three series of Sunday afternoon concerts.

Renewed Hope for Covent Garden

LONDON.—According to the Morning Post, there is a well-founded report that, after all, the destruction of the Royal Opera House, Covent Garden, may be postponed for an indefinite period, and that international opera may again find a home in the historic house.

The question is being considered by the Covent Garden Opera Syndicate, which is hopeful of a favorable solution. No decision is to be reached, however, until after the six weeks' opera season in May and June.

C. S.

Luncheon Given for Giulio Setti

Giulio Setti, celebrating his twenty-fifth anniversary as chorus master of the Metropolitan Opera Company, was honor guest on March 10 at a luncheon given at Zucca's, New York, by conductors and assistant conductors of the company. Those present included Vincenzo Bellezza, Artur Bodanzky, Louis Hasselmans, Wilfred Pelletier, Tullio Serafin, Karl Riedel, Giuseppe Sturani, Pietro Cimara, Fausto Cleva, Giuseppe Conca, Riccardo Dellera, Antonio Dell 'Orefice, Carlo Edwards, Erich Riede, Jules Judels and Frank Wenker. Gatti-Casazza, due to a severe cold, was unable to attend.

Sigma Alpha Iota Meets in New York

Eta Province, Composed of Eastern Chapters, Reëlects Officers

Sigma Alpha Iota, professional music fraternity, held a convention of Eta Province at Teachers College, Columbia University, New York, on February 25 and 26. The province includes chapters at Ithaca Conservatory, Syracuse University, Eastman School of Music, New England Conservatory, Susquehanna University and Teachers College.

The reëlected officers were Hazel Pomeroy Card, president; Marion Sauer, of Rochester, N. Y., secretary; and Ruth Hobler, Syracuse, treasurer. Marion Flagg, chairman of the local convention committee, was elected province vice-president. Among the guests were Gertrude Evans, national president of Sigma Alpha Iota; Winifred Quinlan, national vice-president; and Edna Hebel Geimer, national treasurer.

Speakers at the various functions, in addition to the national and province officers, were Dr. Harriet Hayes, assistant to the dean of Teachers College; Prof. Peter W. Dykema, head of the department of music education; and Prof. Alice E. Bivins, advisor of the hostess chapter. Dr. Hayes, in welcoming the convention to Teachers College, spoke of the understanding sympathy and help of musicians for the large group of musically untrained people who are just beginning their appreciative growth.

ESTABLISHING STANDARDS

In the light of the present scrutiny of the function of the Greek letter fraternity, Prof. Dykema said that in eliminating fraternities we should remember that what goes out the door many come back through the window in less desirable form, without the safeguards of established standards and a loyal body of members. He also said that a fraternity that lives up to its ideals should have little difficulty in refuting the criticisms most often leveled at such organizations—they can be democratic in the best sense; they need not be extravagant; they need not be inimical to the best interests of the institution of which they have a part, as is proved, for instance, by the higher scholastic standing of fraternity members in many schools; and they are not unnecessary when they contribute something to the life of the schools which would not otherwise be supplied.

Miss Sauer said that the professional performer of the future would be one who had developed an all-round musicianship and general culture, rather than one who had concentrated on one type of performance at the expense of other powers. Prof. Bivins reminded her hearers that there are two vital factors in a musical education—music and the child, and that the task of the music educator is to bring those two together for rich, full living. Mrs. Card, the presiding officer of the convention, spoke of the power of organization working to worth-while ends. Miss Evans, who has concluded the first part of a tour which is taking her to every chapter of Sigma Alpha Iota in the United States, brought to the convention the challenge of present conditions, and the assurance that only through adherence to the highest standards could the values that are worth while be preserved in the development of music in America.

The closing musical event of the convention was the recital given by the delegates chosen by their respective chapters as performers: Sara French, pianist of Sigma Iota Chapter, Syracuse University; Lucile Dresskell, soprano of Alpha Theta Chapter, Teachers College; Esther Asher, pianist of Lambda Chapter, New England Conservatory; Lorraine Johnston, soprano of Epsilon Chapter, Ithaca Conservatory; and Elizabeth Tuthill, harpist, Sigma Theta, Eastman School. The Alpha Theta Chorus of Teachers College, under the direction of Miss Flagg, closed the program.

D. C.

London Has Active Season with Sunday Music a Feature

Symphony, Chamber Ensemble, and "Non-Stop" Miscellaneous Programs—Furtwängler, Beecham, Boult and Wood Conduct—A Deluge of String Quartets—Opera in English Flourishes

LONDON.—It never rains but it pours—in music as in the weather. And like the weather, music seems to have picked Sunday afternoons for its inundations. Thus, thousands of English umbrellas may be seen wandering to numerous halls where Englishmen (and others) make music on the day which used to be considered a day of rest. In Berlin they use Sunday afternoons for political demonstrations; in London for the demonstration, if it were needed, that the English are a music-loving race. *Chacun à son goût.*

I still seem to remember the day when London's "deadly" Sunday afternoons were a dread to every foreigner; today, if he is a musical reviewer, he is more likely to be dead at the end of them. To be truly conscientious he would have to listen to a concert by the Philharmonic Orchestra in the Queen's Hall; to a National Sunday League (organized long ago for the abolition of "deadly" Sundays) in the Palladium; to a New Sunday Concert at Grotrian Hall; and at home to a chamber music concert organized by the B. B. C.—and now someone has found it in his heart to organize a series of "Brighter London" Sunday concerts at the Prince of Wales Theatre. These are of the "non-stop" variety, taking their cue from that now fashionable institution, the non-stop vaudeville. But there is a limit; and the reviewers' natural alibi is provided by limitations of time and space, most of the Sunday gentlemen having chosen to start their activities at 3 p.m.

A Typical Sunday

Last Sunday, for instance, the Philharmonic, with guest-conductor Basil Cameron at its head, began operating with Arnold Bax' Tintagel (symphonic poem) at three, while the New Symphony Orchestra (under Sir Henry Wood) celebrated Wagner at the Palladium, and the Rothschild Quartet (from Vienna) and others dispensed Ravel and Brahms at the Grotrian Hall. For a work written in 1917 Tintagel sounds no more old-fashioned than it should, for in 1917 Central Europe and its modernities were effectively screened from England by a nasty noise on the Western Front. Even Mr. Bax writes less romantically and kaleidoscopically today, but he was on hand to acknowledge the enthusiastic plaudits of an audience which was only lukewarm in its reception of Mozart's Kleine Nachtmusik.

We were just able to hear Gaspar Cassado give a most persuasive performance of Elgar's concerto, but had to sacrifice Sibelius' fifth symphony in order to hear Brahms' piano quintet from the Rothchild ensemble plus John Hunt, English pianist. It was not an ideal performance; yet we wondered how so eminent a critic as Ernest Newman could consign the last movement of this work to a proposed musical "chamber of horrors"—a sort of gramophonic museum of bad taste.

On the previous Sunday, in the same series, Noël Eadie, the English coloratura who set Chicago by the ears with her Queen of the Night, sang Mozart's Alleluia, among other things, in a virtually flawless manner and reaped most of the applause, the rest of the program (Ravel trio, Ireland fantasy trio, etc.) being on the dull side, and the performance ditto. That was the Sunday when in another place—the Albert Hall, to wit—Furtwängler and the Berlin Philharmonic perpetrated a "novelty" entitled Old English Suite, by Max Ettinger, which, as a colleague suggests, should have been *verboten*. The good *Herr Doktor* thought it would be a compliment to the English to give them a suite of pieces by William Byrd and John Bull, arranged for modern orchestra by a German hack! Carrying coals to Newcastle is bad enough, but to press them into German *briquets* is a little too thick. Furtwängler and the orchestra redeemed themselves with a magnificent performance of Mozart's G minor, and said a dubious farewell with Liszt's Préludes.

Now this Sunday music-making is all to the good—if you can get your audience. Needless to say the Berliners filled the Albert Hall. But to have a half empty Queen's Hall for the London Philharmonic on the next Sunday is not so good. The answer is, obviously, better programs. It is not a question of patriotism (Sibelius is not English, after all); but plain common sense. Experiment with your highbrow, or your Thursday night enthusiast, but to lure the Londoner trying to live down the "deadly Sunday afternoon" of bygone days, give him the classics that he likes.

On week days Sir Thomas Beecham, Sir Henry Wood and Hans Weisbach lately have provided the orchestral fare. Sir Thomas' Berlioz (Symphonic Fantastique) and Sir Henry Wood's Tschaikowsky (Pathétique) were the outstanding items, played by the London Philharmonic and the B. B. C. Orchestra respectively. The London Symphony playing under Hans Weisbach showed, alas! that it is not the orchestra it once was. Nevertheless, the beauties of Brahms' Alto Rhapsody, with Vera de Villiers as soloist, were made patent to a fair-sized audience. Concerning the rest of the program silence is best.

Open Season for String Quartets

Further illustrating the proverb at the head of this letter, we are in the midst of a deluge of chamber music—after months of comparative drought. The Busch Quartet are giving five concerts, the Léner six; the Kolisch and the Rothschild (of Vienna), the Brosa, the Kutcher and the Griller Quartets have all been heard within little more than a week. There have been some excellent performances, such as the Brahms C minor by Messrs. Busch and Co., and the Beethoven F major (Rasoumowsky) by the Léners.

There have, moreover, been a number of interesting novelties, such as Malipiero's Cantari alla Madrigalesca (composed for Mrs. Coolidge and already known in America), which was splendidly played by the Brosas; a new clarinet quintet by Arthur Bliss, which won extraordinary praise from local scribes (unheard by this one), played by the Kutcher Quartet and Frederick Thurston, and—less new—Arnold Bax' piano quintet, played by the Griller Quartet, a new but up-and-coming organization, with Harry Isaacs, pianist.

Soloists

There have been fewer soloists of note; but Frederic Lamond has played the Liszt E flat concerto in a Sunday concert, and Nikolai Orloff gave a recital which would stand out from among many, had we had them. He played a Haydn sonata, the Schumann Fantasy and, especially brilliantly, six Chopin études. Why he should feel obliged to add anything so *démodé* as a group by Scriabin is difficult to explain.

Maurice Eisenberg, whose place in the front rank of cellists is undisputed, demonstrated his superior musicianly qualities in works by Vivaldi, Bach and Brahms (E minor sonata). A pair each of violinists and pianists united successfully for duet recitals that merit attention. The first pair consists of Yelly d'Aranyi and Adila Fachiri; the second of Max Pirani and Eric Grant. Miss d'Aranyi and her sister brought out a serenade by an Australian composer who was killed in the war, F. S. Kelly. It proved to be not only grateful, but unassuming and melodically attractive. The curio of the Pirani-Grant concert was Busoni's transcription of Mozart's fantasy for a musical clock, which like the rest of the program was played with musicianly taste and much technical finish.

Maggie Teyte Sings Butterfly

The old Vic and Sadlers Wells Theatres, London's dual popular opera, has been doing Verdi with considerable skill: Traviata, Othello, Forza del Destino, Aida. Maggie Teyte, fresh and charming as ever, has been singing Madam Butterfly, and a new contralto, Betsy de la Porte, made a successful début in Samson and Delilah. Ballet, too, is having its regular innings, and Constant Lambert's Pomona has been charmingly staged. A recent novelty of sorts was The Birthday of Oberon, arranged as a choral ballet from Purcell's Fairy Queen.

Sadlers Wells, by the way, is battling to pay off its building loan, and in aid of that worthy endeavor Queen Mary was induced last week to visit the house and be received by thousands of uniformed school-children lining the streets. A little more royal patronage and music would flourish even in these evil times. CÉSAR SAERCHINGER.

Metropolitan Opera

La Sonnambula, March 6

Lily Pons scored again in her delightful presentation as Amina, a role enabling the abidingly popular soprano to look her loveliest and sing with all her charm, fluency, and style. Giacomo Lauri-Volpi, with vocal taste, was the Elvino. The Rodolfo had Ezio Pinza as an able exponent. Aida Doninelli did vivacious bits as the innkeeper. Tullio Serafin conducted.

Aida, March 8

The perennially lovely and spectacular opera about Aida and Radames again attracted and engrossed attention midweek. Elisabeth Rethberg's always beautiful voice and acting personified the name-part, and Martinelli sang and portrayed Radames with fervor; it is one of his best parts. His high C in the first act rang clear and true. In make-up and singing Maria Olszewska lent strong personality to the part of Amneris. A dignified King, Louis d'Angelo; a Ramfis of worthy demeanor, Ezio Pinza; with Borgioli, Paltrinieri and Doninelli in the roles of Amonasro, the Messenger, and the Priestess, all contributed to the success of the performance. The incidental dances by Rita De Leporte and the *corps de ballet* received special applause. Serafin conducted. During a short intermission Gladys Swarthout made an appeal to save the Metropolitan Opera.

Parsifal, March 9, Matinee

Wagner's "consecrational festival play" was offered to a crowded house of Metropolitan patrons at this Thursday afternoon special performance with a cast of superlative artists. Lauritz Melchior in the title role sang with brilliancy, and gave to the poignant passages of the music a spiritual vocal quality of convincing emotional depth. Kundry was sung by Frida Leider, who skillfully encompassed the difficult music of the Klingsor Garden scene with accuracy and tonal beauty. Her impersonation had intense and resourceful eloquence.

Friedrich Schorr was a sincere Amfortas and Ludwig Hofmann a Gurnemanz of dignity. Gustav Schuetzendorf sang the sinister role of Klingsor with splendid diction and dramatic expertness, and Siegfried Tappolet gave highly musical meaning to his Titurel.

In the minor roles, Doris Doe, Helen Gleason, Nina Morgana, Marek Windheim and Max Altglass were particularly effective. Always in character, they sang ably and by their efforts helped to weld the performance into organic coherency and effect. Others of the cast were Philine Falco, Dorothea Flexer, Editha Fleischer, Phradie Wells, Louis d'Angelo and Angelo Bada.

Artur Bodanzky's conducting had vigor, tempered with the deep feeling which Wagner's potent score demands.

During the intermission between Acts II and III, Lucrezia Bori introduced Geraldine Farrar to the audience. In a magnificently forceful speech, she pleaded for contributions to the opera fund. Response was instantaneous, and before the two artists left the stage numerous one dollar bills had been sent over the footlights by enthusiastic opera devotees and two cheques, each for $1,000, had been contributed by Marion Telva and Rosa Ponselle.

L'Amore dei tre Re, March 9

Making her farewell appearance of the regular season at the Metropolitan, Lucrezia Bori gave an exceptionally feeling and beautifully vocalized performance of Fiora, a role in which the diva shines with particular radiance and is most lovely to gaze upon. Edward Johnson, as Avito, also pleases the eye with his romantic appearance and sings with strikingly artistic deference to phrase, musical meaning and diction. Richard Bonelli's resonant tones and temperamental acting made Manfredo a vital personage in the representation. Tancredi Pasero put histrionic weight into his portrayal of Archibaldo. Mmes. Vettori, Gleason, Flexer, and Messrs. Bada and Paltrinieri completed the cast. Tullio Serafin conducted.

After the second act, Queena Mario made an address, urging support of the fund for the maintenance of the Metropolitan.

La Boheme, March 10

Puccini's La Bohème brought packed and cheering patrons to hear Eidé Noréna (Mimi) and Giovanni Martinelli (Rodolfo). Mme. Noréna outshone her recent brilliant début in the same role, singing with clarity of diction, lovely tone and art. She acts Mimi with delicacy of intuition and deep feeling. Nina Morgana's portrayal of Musetta is done with abandon and gaiety, and sung in artistic and vital manner.

Martinelli was in fine form, delivering his music with finish and ringing expression. The others of the excellent cast were Claudio Frigerio, Paolo Ananian, Max Altglass, Armando Borgioli, Leon Rothier, Carol Coscia and Pompilio Malatesta, outstanding in the part of Alcindoro. Vincenzo Bellezza conducted.

(Continued on page 23)

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N. Y. Philharmonic, under Issay Dobrowen *(Schumann Concerto)*

MISS NORTON'S equipment fortunately embraces an innate sense of style. Her phrases convey the impression of musical speech, rather than successive notes, which means plasticity and beauty of delineation. An ample and unobtrusive technic served her well.—*Times.*

Minneapolis Orchestra, under Eugene Ormandy *(Chopin Concerto in F minor, Beethoven Concerto in C, Tschaikovsky Concerto in B flat minor)*

We unhesitatingly nominate this very young pianist as one of the really great artists of our time, and we use that term unreservedly, for in no single incident did she depart from the narrow path of artistic rectitude.—*Tribune.*

Minneapolis Orchestra in Pittsburgh

Eunice Norton made the Liszt concerto sound almost like a masterpiece, which it isn't, and last night in the Schumann she was altogether superb; intensity, interpretation, imagination, power, technique, plus personality, and she stopped the show, brought herself ovations, and played Bach for an encore in a way that held you on the tip of your chair.—*Post-Gazette (Harvey Gaul)*

Chicago Orchestra, under Frederic Stock *(Saint-Saens Concerto in G minor)*

TODAY'S SYMPHONY REVEALS BRILLIANT SUCCESS OF EUNICE NORTON

In American musical annals there is no tale to match this one. Appearances with the great orchestras are reserved by custom and by popular demand for the famous visitors from abroad. Miss Norton would seem to be the outstanding and greatly fortunate exception. She played in a manner to delight her listeners. She is young, earnest, and charming.—*Herald-Examiner.*

Boston Symphony Orchestra, under Serge Koussevitsky *(Schumann Concerto in A minor)*

To the subtle graces of phrasing and the unforced ease and variation of tone-production, she has added strong musical conceptions, rhythmic verve and virility and the clarity of attack and passage-work. Her security, her extraordinarily vital and compelling rhythms, and her deft phrasing made her playing a rare pleasure.—*Herald.*

Philadelphia Symphony Orchestra, under Leopold Stokowski *(Hindemith Kammermusik, No. 2)*

SOLOIST TAKES PHILADELPHIA BY STORM
Thrilling and Amazing Performance

Her technique is admirable and her musical gifts are truly distinguished. Her tone is lovely, her phrasing beautifully sensitive, and her rhythmic sense superb. That she could make this so movingly apparent in the unfamiliar mode of Hindemith's modernity was the crowning triumph of her art.—*Record.*

NEW YORK RECITAL

EUNICE NORTON PLAYS BRILLIANTLY

MISS NORTON'S program was one of refreshing unconventionality. She played her Bach with excellent fluency and clarity, and a singing tone. She did not attempt to make it "romantic" but let the music speak for itself. Hindemith's Opus 37 was the most brilliant of the evening. Miss Norton distinguished herself by her sure and sparkling performance of music which demands exceptional precision of fingers and of mind. The recital had quality and character.—*Times (Olin Downes).*

The performer proved herself to be an artist of sensitive musical qualities, with well-poised interpretative sense and authority and assurance in delivery.—*American (Leonard Liebling)*

Among pianists, Eunice Norton was outstanding. The severity, the intelligence, and the virtuosity of her playing distinguished her among the best pianists of the season.—*The Nation (Arthur Mendel).*

Times Studio

FROM FAMOUS EUROPEAN CRITICS

Berlin

UNUSUALLY beautiful were the impressions I carried away from the concert of Eunice Norton, who was already favorably known to me as a Bach exponent of real understanding. What fascination in that beautiful and elegant technique, and what grace in the presentation of the Minuet and Rondo of Beethoven's Sonata, Op. 10, No. 3! And seldom have I heard the major Fantaisie of Schumann played with so much poetry, and at the same time so thoroughly controlled rhythmically and technically!—*Allgemeine Musikzeitung (Dr. Pringsheim).*

The real prize of the evening was the fundamentally musical performance of the Bach D minor Concerto by Eunice Norton. It was full of feeling for style and temperament and played as Bach should be played.—*Tageblatt (Einstein).*

London

After the Bach delights came the Mozart Sonata in F, as irreproachable in all the qualities that go to make an ideal performance.—*Telegraph.*

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Chicago People's Symphony Presents Excellent Concert

Nathan Milstein Returns for Magnificent Recital—Cosmopolitan Opera Offers Cavalleria and Pagliacci

CHICAGO.—The Chicago People's Symphony Orchestra, which is managed by Harry Zelzer and is conducted by P. Mariunus Paulsen, gave its first concert of the season before a large and enthusiastic audience at the Studebaker Theatre, on March 5. The orchestra distinguished itself in the purely symphonic numbers as well as in the support given the two soloists, Adeline Davis, pianist and Iddrise Bucher, soprano. The orchestra has made big strides since last heard. The brasses are mellow, the strings brilliant and the work of the woodwinds is highly satisfactory. Then, too, the men follow minutely the demands of their conductor.

Miss Davis, though but sixteen years of age, played the Saint-Saëns concerto No. 2 in G minor in a manner entirely to her credit and to that of her mentor. She comes from the studio of Esther Harris, who has presented many notable pianists to New Yorkers as well as to Chicagoans. Miss Davis is a gifted young woman who has been well trained. Her technic is impeccable, her interpretation refined and she has ten fleet fingers of steel which drew from the piano lovely tones and whose interpretation revealed a fine musician. All these virtues were recognized by her listeners who, at the conclusion of the concerto, recalled the pianist time after time to bow acknowledgment to the demonstration.

Miss Bucher sang for her first offering the aria, Ocean Thou Mighty Monster, from Weber's Oberon, and later a group of songs by Mr. Paulsen.

METROPOLITAN CHURCH CHOIR

Orchestra Hall was practically sold out on March 5, for the music festival of the Metropolitan Church Choir (J. Wesley Jones, conductor). The choir is one of the best in Chicago and some time ago won the second prize in a choir contest at Orchestra Hall. They were effective in Negro spirituals which made up the principal part of the program.

Nathan Milstein, who recently triumphed as soloist with the Chicago Symphony Orchestra, returned to Orchestra Hall in recital on March 6, under the management of Henry E. Voegeli. A large assemblage was on hand and we noticed that the local violin fraternity was well represented. Even in these days when we must curb our exuberance and enthusiasm, we do not find in our vocabulary words to express the pleasure derived from the playing of this violinist. In him we find the violinist *par excellence*. We will dwell neither on the beautiful tone that he draws from his instrument, nor comment on his bewitching technic, but wish to say that we would go a long way again to hear him play the Corelli La Folia, the Bach sonata in G minor and Glazounoff's concerto in A minor, which made up the first part of his program. His recital was one of the big musical events of the present season.

CHICAGO COSMOPOLITAN OPERA COMPANY

The Chicago Cosmopolitan Opera Company presented a double bill, Cavalleria Rusticana and I Pagliacci, at the Ashland Boulevard Auditorium on March 5. William Green is manager of the company, Dino Bigalli conductor, and Giacomo Spadoni chorus master. The price of admission ranged from fifty to seventy-five cents, and the large audience received more than their money's worth, as the casts for both operas were homogeneously fine. Such local favorites as Margherita Montello, Mari Barova, Luigi Ruffino, Jascha Pavlowsky and Anna Correnti took part in the Mascagni opera, and Guglielmo Verde, Dorothy Herman, Carlo Formes, Carlo Hatvary and Jascha Pavlowsky were the interpreters of Leoncavallo's melodramatic opera. The chorus and orchestra were recruited from members of the defunct Chicago Civic Opera. It is said that the results were so satisfactory that other performances will be scheduled in the near future.

FLORENCE KAISER AND SIEGFRIED VOLLSTEDT

Florence Kaiser, soprano and her husband, Siegfried Vollstedt, pianist-accompanist, gave the March 5 program in the Hotel Croydon Sunday evening recital series and met with instant success. Miss Kaiser's singing as well as Mr. Vollstedt's playing held the rapt attention of the audience throughout the evening. They appeared in joint recital at the Bismarck Hotel on February 28, under the auspices of the German Press, and broadcast a program over WIBO on March 6.

JESSIE B. HALL PRESENTS ADA BELLE FILES

An all-American program, given by Ada Belle Files, contralto, at Kimball Hall on March 7, brought the enthusiastic approval of the listeners. Songs by Campbell-Tipton,

ADELINE DAVIS,

pianist and artist-student of Esther Harris, of Chicago. Miss Davis appeared as soloist with the Chicago People's Symphony Orchestra on March 5, playing the Saint-Saëns G minor concerto.

Charles T. Griffes, Richard Hageman, John Alden Carpenter, Frank La Forge, Robert Braine, Roland Farley, Rudolph Ganz, Mana-Zucca, Thurlow Lieurance, Frederick Knight Logan and Charles Wakefield Cadman, were skillfully sung by the contralto, who justified the applause accorded her. At the piano, Isaac Van Grove supplied his usual artistic accompaniments.

The recital was under the management of Jessie B. Hall, who opened the seventeenth season of her Young American Artists Series on March 15, at Curtiss Hall, with a joint recital by Jennings Fawcett, baritone and Jeanette Albert, pianist.

SOCIETY OF AMERICAN MUSICIANS FINALS

At the final contests of the Society of American Musicians for public recitals under the management of Bertha Ott, held on March 5, first honors went to Joseph Hasmer, male voice; Hilda Eisenberg, female voice; Leonard Sorkin, violinist and Dorothy Foster, pianist. Edgar Banby, of Detroit, was winner in the recent organ contest, and in the ensemble contests a trio composed of Mary Jones, Pauline Peebles and Ada Michelson, and the two-piano team, Dorothy Crost and Bernice Jacobson, won first place. All winners will appear in public recitals under Miss Ott's direction later in the season.

SACERDOTE'S OPERATIC ART THEATRE

Success has crowned the tireless efforts of Edoardo Sacerdote and his operatic Art Theatre, judging from the fine performances presented, the size of the audiences attending them, and the spontaneity of the applause. Especially was this the case at the March 8 performance in the Chicago Woman's Club Theatre. Under Mæstro Sacerdote's efficient direction excerpts from Martha, La Traviata, La Boheme and Romeo and Juliet were presented in such praiseworthy manner as to further emphasize his ability as an operatic coach.

Act I of Martha was presented by a cast including Anna Cierpik, Jennie Podolsky, James Mitchell and John Calder. Irma Gramlich, Helen Bartush, Roberto Moramarco, William Phillips, Frederick Mueller, James Mitchell, John Calder and Max Kasteluck performed Act III of Traviata. The cast for Boheme was made up of Olga Liby, Frederick Mueller, William Phillips, James Mitchell, and George Weber. Participating in Act III of Romeo and Juliet were Martha Blacker, Anne Post, Bertha Waldman, Frederick Mueller, George Weber, John Calder, William Phillips, Rudolph Haas, Roberto Moramarco, James Mitchell and Max Kasteluck. The chorus was formed by Beatrice Brooke, Laverne Hand, Dorothy Hartshorne, Betty Kuehne, Betty Rotberg, Katie Vexler, Ethel Zimmer and Rudolph Haas.

MYRA HESS SOLOIST WITH ORCHESTRA

The twenty-second program of the Chicago Symphony Orchestra, on March 9 and 10, brought as soloist Myra Hess, pianist, in Mozart's F major concerto, No. 19, and in Franck's Variations Symphoniques. The symphonic numbers comprised the Beethoven Eroica symphony, played in memory of late Mayor Cermak; and La Cathedrale Engloutie by Debussy, superbly arranged for orchestra by Frederick Stock, and recently introduced by Eric DeLamarter at a Civic Orchestra concert.

Miss Hess is one of the most satisfying pianists before the public today. The concerto glittered under her fingers and all its beauties were expounded by this aristocrat of the keyboard. It is pleasurable in these days of charlatanism to find on the stage a woman of refinement, a true interpreter of the masters who does not resort to cheap tricks to impress her audience. The flawless manner in which Miss Hess read the Mozart pages added in making her performance memorable, and all the qualities revealed in the concerto were also salient in her playing of the Franck variations.

The orchestra's presentation of the Beethoven third symphony aroused the audience—a Thursday night attendance larger than usual—to a high pitch of enthusiasm.

CHICAGO FRIENDS OF MUSIC

The Chicago Friends of Music called a special meeting at Orchestra Hall on March 10 after the symphony concert, to assure the 30,000 members that music will have a place in the coming world's fair and that the Century of Progress is giving them full cooperation. The musical program will consist of concerts by singing societies of Americans, concerts by industrial and commercial corporations of Chicago, and music by the national high school chorus and orchestra and various other public school music groups. As yet the question of housing these musical programs has not been solved; and as has already been noted in these columns, the plan for a permanent building for outdoor music has been abandoned.

RENÉ DEVRIES.

Mary Garden Distributes Children's Prizes

Mary Garden distributed the medals and ribbons to the prize-winning children at the close of the first and elementary series of the Concerts for Children and Young People of the New York Philharmonic Orchestra, March 11, at Carnegie Hall, New York. The honors were awarded as usual to those children who have submitted the best notebooks of the season. Receiving medals were Peter Schellens, ten years old, Willard School, Ridgewood, N. J., who wins the award for the third successive season; Isabel Martin, eleven, Horace Greeley School; and Doris Cohn, fifteen, South Side High School, Newark, N. J. Those receiving ribbon badges were Leon Landey, Emily Crandall, Vivian Landey, Betty Lefferts, Winifred Byles, Kei Hida (a Japanese girl of eleven), Sydney Peloubet, Mary Biddle, Virginia Nichols, Donald Powell, Bertram Prensky, Mathilde Zwilling, Mary Palmerton, Anna Cooper, Bernice Cohn, Walter Cohn and Marion Cohn. The children who turned in notebooks which are "highly commended" but for which they received no actual prize, had their names read from the platform. They were Nell Neugass, Barbara Kahn, Walter Casey, Katharine Powell, Harry Munroe, John Munroe, Agnes Kennedy, Billy Nicoll and Frances Tracy Haight.

Martha Baird

TWO RECENT
And Characteristic
REVIEWS

Pawtucket (R. I.) Times
January 24, 1933
Following Miss Baird's performance of the Schumann Piano Concerto with the Providence Symphony Orchestra:
"A brilliant performance, a sensationally stirring interpretation. Revealed the musicianship and technique of a master performer."

Norwalk (Conn.) Hour
January 30, 1933
After Miss Baird's appearance on the Norwalk Community Concert Association Series:
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Olin Downes N.Y. TIMES

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"Poetry deep and eloquent"
"Szigeti is inspiring"
"Sterling"
"Festive atmosphere"

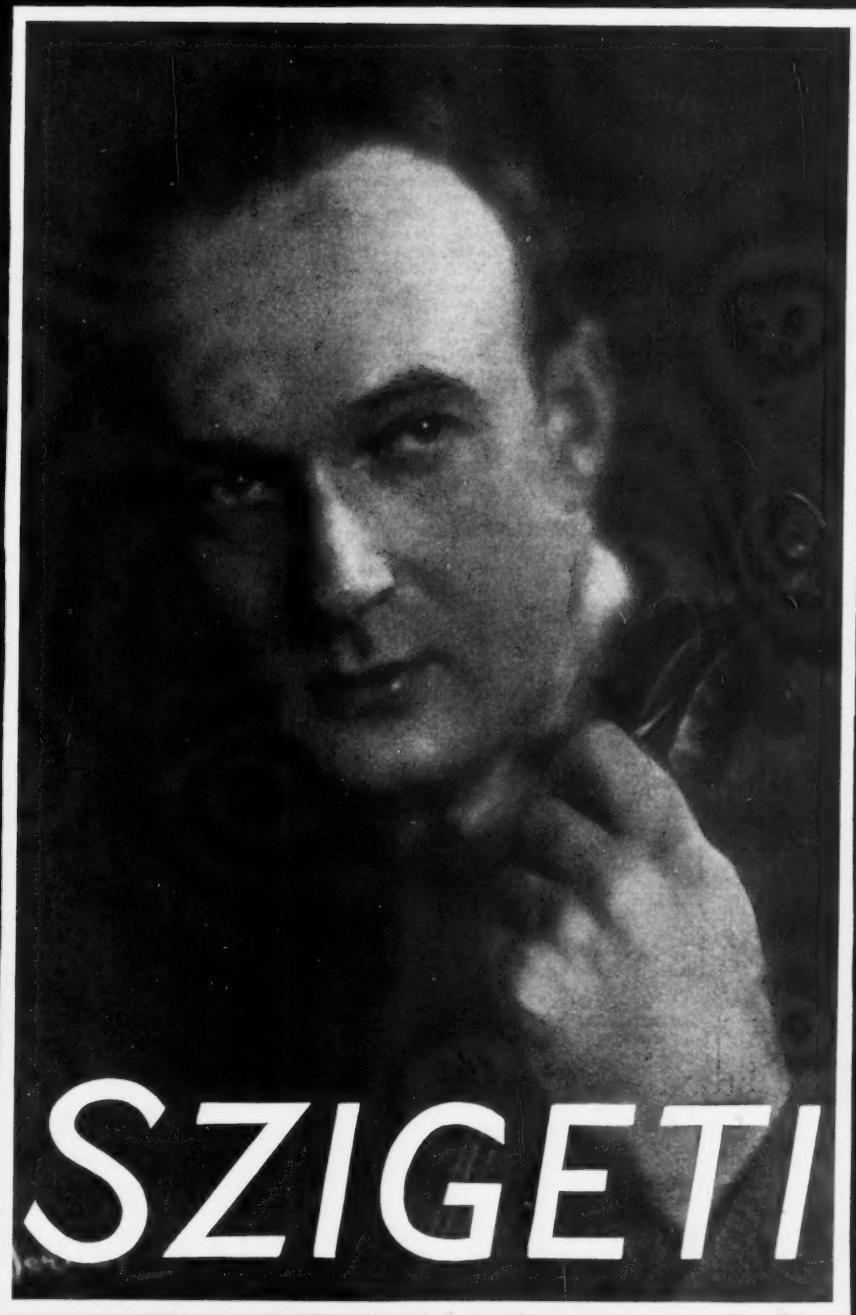
Leonard Liebling N.Y. AMERICAN

J.K. SUN.

Walter D. Shackleton MORNING TELEGRAPH

WORLD TELEGRAM

J.H. Meyer. STAATS ZEITUNG



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NEW YORK CONCERTS

MARCH 6

Pan American Association of Composers This concert of North and Latin American music, given under the auspices of the Pan American Association of Composers, Inc., a group which has presented concerts of this type both in this country and in various European capitals, brought works of highly "experimental" variety to a hearing in Carnegie Chapter Hall. The qualification extended not only to the material, but in some instances to the manner of its presentation, which was laudably sincere and earnest, but of rather indifferent technical quality.

A piano sonata by Carlos Chavez (Mexico), whose ballet, H. P., was sponsored by Stokowski last season, was rhythmically original but not especially memorable in content. Its highly percussive pages were set forth by Vivian Fine with rather more of abandon than accuracy. Judith Litante, soprano, sang two numbers by Hector Villa-Lobos (Brazil), a lullaby, Makoce ce Maka, which had a primitive folk quality and was repeated by acclamation, and a hunting festival song, Ua la Loce; also Four Poems from the Japanese by John J. Becker (United States), impressionistic fragments of original style, and Mulata No. 3 by Amadeo Roldan (Cuba), rhythmed in Latin American folk manner, which was also redemanded. Alexander Lipsky was at the piano for Miss Litante, whose success with her audience was marked.

Adolph Weiss (United States) was represented by a piano sonata—a work of "advanced" harmonic and rhythmical style, showing an original talent and constructive ability, as played by Jerome Moross. Radiana Pazmor, contralto, gave warm and sympathetic voice to two engaging works by Carlos Pedrell (Argentina), Alla Vienen Lascarretas and En la Mañana Azul; William Grant Still's syncopated song, Winter's Approach; and a striking number by Ruth Crawford (United States), entitled Sacco-Vanzetti, and based on the famous episode in Massachusetts legal history. Miss Crawford acted as accompanist for her composition. Miss Fine was at the piano for the other works, which brought cordial applause for the singer and repetitions.

The most unorthodox portion of the program was contributed by fifteen members of an ensemble under the baton of Nicolas Slonimsky, who presented a work by Edgar Varèse (United States), called Ionization, for forty-one percussion instruments, and a fugue for eight similar players by William Russell, also of this country. Varèse's latest effort (played twice) contains almost nothing of traditional tonal quality, being scored for various gatling-gun species of percussion, a dolorous and quaintly modulated siren, sleigh bells and an ingenious instrument that imitated the voice of an anguished bull. Toward the end of this strange work, which moved even earnest devotees of the musically esoteric to smiles, there was a slight undercurrent of the lyrical in some muted tones of a piano and a celeste. (Perhaps this was a concession to Mrs. Grundy.) By contrast, Mr. Russell's fugue seemed almost academic, though sufficiently novel to excite the audience to hearty applause.

One must accord praise to Mr. Slonimsky, who mastered the intricacies of the percussion works and gave to them as precise and subtly nuanced an exposition as if they had been suavely melodic pages. He is undoubtedly one of the most authoritative conductors of the modern school of composition which this country possesses.

MARCH 7

Budapest Quartet By far the best of the visiting chamber music organizations from Europe is the Budapest Quartet, which gave a Town Hall recital before an audience as edified as it was delighted. The demonstrations of applause were the most resounding heard in the hall for many a moon.

The program consisted of three quartets, Hindemith, op. 22; Mozart, C major, No. 17; and Brahms, op. 51, No. 2, in A minor.

Musicianship of a rare kind marked all the playing, and showed itself in full stylistic comprehension, highly intelligent and eloquent phrasing, and complete adaptation of tone and technic to the nature of the various compositions. The attack was uniformly precise, and the intonation likewise. Buoyancy, delicacy, and vigor were in evidence when needed, and in the Brahms number, musical passion also registered convincingly.

The Mozart quartet was a gem of scintillant performance; the Hindemith pages had truly virtuoso reproduction, with vital rhythm and accentuation. It is an engaging opus, with a cello cadenza masterfully done by Mischa Schneider. His associates in the proceedings of the afternoon were Josef Roisman, first violin; Alexander Schneider, second violin; Stephan Ipolyi, viola.

It is to be hoped that next season will see the Budapest Quartet in a recital series at Town Hall, and that all other American cities which patronize chamber music may also arrange to hear the remarkably gifted foursome from the banks of the Danube.

National Orchestral Association Georges Enesco was the soloist on Tuesday afternoon with the National Orchestral Association (Leon Barzin, conductor) at Carnegie Hall. The violinist was featured in Mozart's concerto No. 7 in D and Ravel's Tzigane, rhapsody for violin and orchestra. In these widely divergent idioms, Enesco proved himself possessed of masterful interpretative adaptability, brilliant technic, and a large and freely produced tone. He skillfully pointed the multiple shadings of the Ravel work, and infused it with temperament restrained but none the less glowing. The audience accorded him such prolonged applause that he had no choice but to grant an encore.

Mr. Barzin and his cohorts gave an excellent performance of the Brahms symphony No. 2, and offered able support to the soloist. They also played Stravinsky's Fireworks, negotiating the suggestive opus with unfaltering balance of parts and lively appreciation of its crackling contents.

Samuel Gardner Samuel Gardner's Town Hall recital brought back to the New York concert platform an artist who has devoted much of his time in recent seasons to work in composition and teaching. In a program which contained a measure of novelty and much artistry, he was assisted by Clarence Adler, pianist. A string foursome composed of Dorothy Kesner and Julia Nussenbaum, violins, Cornelia Basky, viola and Margaret Christy, cello, also cooperated in the final number, Chausson's concerto in D major, op. 21, for violin, piano and quartet.

Mr. Gardner and Mr. Adler began the program with a thoughtful and musicianly performance of Brahms' sonata No. 3, in D minor, op. 108. The playing of the violinist was distinguished by sensitive approach to his music, a subordination of virtuosic flair to the fulfillment of the composer's conception. Tonally, this was a delicate and rather restrained reading, though one not lacking in vibrant and moving qualities, while the technical demands of the work were adequately surmounted. Mr. Adler's authoritative performance of the piano score complemented the playing of Mr. Gardner admirably. A second group of shorter numbers included Sinding's melodious suite in A, op. 10, which is relatively little heard nowadays; a Mendelssohn Lied ohne Worte; Elgar's La Capricieuse; Kreisler's Recitativo and Scherzo-Caprice for unaccompanied violin, which revealed the artist's abilities to good advantage, and an attractive prelude in C major, op. 14, No. 4, by Mr. Gardner. Milton Kaye was the accompanist for this group.

The Chausson number, typical of the individual lyric style of this composer, had an engaging and tonally smooth presentation, one which enlisted the best abilities of the violinist and his assisting artists. Throughout the concert, there was a hearty reception of the performers' work by the audience and several encores were demanded.

Elshuco Trio The fourth concert of the season by the Elshuco Trio, in the Engineering Auditorium, was devoted to works by Brahms, in commemoration of the hundredth anniversary of the composer's birth. The trio (composed of Karl Kraeuter, violin, Willem Willeke, cello and Aurelio Giorni, piano) was assisted by Conrad Held, viola. A good-sized subscription audience lent hushed attention to distinguished performances of two of the master's piano quartets—those in A major, op. 26, and G minor, op. 25.

Perhaps the music of Brahms is especially congenial to the Elshuco players; at any rate, these works were given a spontaneous and warm-hearted reading, one which captured the minds and hearts of the audience. This concert revealed the Elshucos at the peak of their form, with their technical powers enriched by long association. The nobility of utterance and soulful ardor contained in the first quartet, with its splendid surge of feeling and lofty mastery of form, were conveyed by the players in the most intimate and stirring terms. The rhythmically animated and rather more ornate pattern of the second work (there are moments when Brahms' themes and handling suggest a playful toying with quasi-operatic melodies of Italianate cast) was set forth with clarity of tone and a delightful freedom and spirit. The applause at the close of each number was warm and long-continued.

Elsa Alves Hunter Continuing their series of five Lieder concerts, Elsa Alves Hunter, soprano and Elmer Zoller, pianist, were heard at the Barbizon-Plaza in their third program, devoted to Johannes Brahms. There was a good-sized audience on hand, quick to respond to the expressive and musicianly interpretations of eighteen songs by Brahms. And these were found to be insufficient, for there were demands for seven encores. Banded together were numbers rarely heard at song recitals, as well as time-worn familiars. The program was of choice selection: Liebestreu, Auf dem See, Nachtigall, Feinsliebchen, du sollst, An eine Aeolsharfe, Heimkehr, Auf dem Kirchhof, Alte Liebe, Spanisches Lied, Der Tod, das ist die kühle Nacht, Mädchenlied, Tambourliedchen, Immer Leiser Wird Mein Schlummer, Mädchen Spricht, Nicht mehr zu dir zu gehen, Am Sonntag Morgen, Wie komm' ich denn zur Thür herein, and Mädchenfluch.

Mrs. Hunter's voice has glowing warmth and limpid tone quality which lends itself notably well to the mood content of Lieder, enabling her to communicate the composer's message with unfailing success. Mr. Zoller's playing ranks him higher than a mere accompanist.

MARCH 8

Juilliard Chamber Concert Florence Page Kimball, soprano, and the Stradivarius Quartet divided the program on Wednesday evening at the Juilliard Auditorium. The ensemble offered the quartet in C minor, op. 18, No. 4 of Beethoven, and that in A minor, op. 51, No. 2 of Brahms. They have a well-tempered, sensitive tone, the balance nicely calculated, and notable unity of expressive purpose. They were accorded warm appreciation by their hearers.

Miss Kimball supplied a vocal interlude between the instrumental numbers. She sang five songs, all chosen from the French—Debussy's Le Balcon and Chevaux de Bois, Le Temps des Lilacs by Chausson, and Fauré's Nell and Fleur Jetée. This singer is an interpreter of charm and fastidious taste. Her voice is full and pure, surely manipulated and free from forcing. The audience demanded an encore and recalled her for several bows.

Julia Peters and Thomas Wilfred Something new under the recitalists' sun was revealed to a curious and anticipatory audience in Carnegie Hall when Julia Peters, lyric soprano, gave her novel concert of songs and arias with "visual accompaniments" and Clavilux "solos" by Thomas Wilfred, inventor of a new art known as "Lumia." Claude Gonvierre assisted at the piano.

The singer took her place at the side of a specially designed screen on which the color conceptions were thrown from backstage, and, clad in simple and effective draperies, projected her numbers to a constantly changing background of color, often of rare and striking beauty.

For her opening group, two traditional thirteenth-century airs, Land of Heart's Desire and Deirdre's Farewell (of haunting melodic wistfulness), the screen portrayed richly tinted panoramas of waves and, in the second case, of a solitary coast in a luminous sea. Schubert's Ave Maria was portrayed by the singer, framed in a sort of stylized pointed window, while a larger niche portrayed vague, haloed vapors veiling the figure of the Virgin. Brahms' Auf dem Kirchhof was sung before a grim and dark panorama suggesting frowning tombstones, which later gave way to increasing transfigurations of bright light; whereas Leise, leise from Weber's Freischütz was done before a background of two great Grecian columns, between which there swam and materialized vague oceans of stars.

Enough has been said to indicate that the visual background was frequently of rare appropriateness and impressive beauty. The vocal performances of Miss Peters also revealed richness of voice, a considerable temperamental power to seize on and project the emotions of her numbers, and a winning and dignified stage presence. Her voice, though not entirely free of minor faults in production at some moments, was again shown to be an unusual one, of quality frequently luscious to the ear; and her dramatic portrayals in some instances were of singular effectiveness in their rarely atmospheric setting. The program included also the aria Pace, Pace from Verdi's Forza del Destino, With Verdure Clad from Haydn's The Creation, and songs by Gretchaninoff and Rachmaninoff.

Mr. Wilfred interspersed the vocal numbers with light "solos" which bore cryptic titles, but which impressed the audience to a marked degree by their weird fancifulness and exquisite coloring. This should be a

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highly successful recital novelty for wide showing, and would probably be welcomed throughout the country if the practical difficulties of transportation of the equipment can be overcome. Miss Peters was warmly applauded, and took innumerable bows after her numbers, being also the recipient of many flowers. Mr. Gonvierre's accompaniments were musicianly and unobtrusive.

Jacqueline Salomons Mendelssohn's violin concerto was chosen by Jacqueline Salomons to demonstrate again and chiefly, that her various talents are worth considering, and that each year, as she appears, she adds to her goodly list of attributes. The euphonious themes of the Mendelssohn work were tastefully played; the cadenza delicately and expertly wrought and made to blend with the movement to follow, never reaching the low level of mere display of the violinist's virtuosity at the expense of the concerto's plan.

La Folia of Corelli opened the evening's concert, and there was the customary array of shorter pieces at the close of the program. These included Kreisler arrangements of diverse works, and the extremely skillful adaptation by Arthur Hartmann of Rimsky-Korsakoff's Flight of the Bumble Bee. The season's regard for a touch of Spain was heeded by Miss Salomons, so De Falla's Spanish Dance from La Vida Breve (arranged by Kreisler) and Ravel's Tzigane were included in the *pot-pourri*. Pierre Luboshutz was the accompanist.

Creighton Allen The second recital of the season by Creighton Allen, pianist, was given in Steinway Hall before an interested audience. The program included a group of Schubert works (the impromptus, op. 90, Nos. 1, 2, 3 and 4) Beethoven's sonata, op. 13, and a miscellaneous group of works by Griffes, Lecuona, Liszt, Debussy, Dohnányi and the performer. Mr. Allen again showed that his technical ability has undergone considerable development. His style is inclined to undue stressing of fortes, however, and perhaps because he underestimated the acoustic powers of the hall, his bravura playing frequently sounded heavy-handed and lacking in sensitiveness. The best work was done in the smaller numbers of impressionistic cast, such as Debussy's Ballade and Griffes' The Lake at Evening, where the pianist's feeling for the mood and emotion of the numbers was shown to be musically tasteful and of becoming restraint. The audience insisted on a repetition of Mr. Allen's vivacious Dance of the Fauns.

MARCH 9

Kenyon Congdon Giving what was said to be his first formal metropolitan recital, Kenyon Congdon, baritone, a soloist in one of New York's prominent churches, pleased a cordial audience at Town Hall with an attractively arranged program, presented in a winningly natural and artistic style. Mr. Congdon's voice is of manly, sympathetic quality, a lyric organ which the singer employed in tasteful interpretations of widely varying numbers.

Without indulging in any temperamental frills, the singer showed that he had given long study not only to the mechanics of voice production, but also to the projection of his texts with excellent diction, phrasing and legato. If any criticism were to be made of his platform method, it would be a suggestion that he adopt a slightly less informal manner in his performances, and concentrate both his tone and his emotional appeal to his audience—in other words, to "put over" his numbers with more professional surety and power. This is a quality which comes, however, with platform experience; and, given such good vocal material and natural sensitivity of feeling, Mr. Congdon might easily win an important place for himself in the Lieder singing field.

His program included the Handel air, Dank sei Dir, Herr; Amor Dormiglione by Strozzi (sung with delightful delicacy); Purcell's Knotting Song and I Attempt from Love's Sickness to Fly; Brahms' Die Mainacht, Schubert's Liebesbotschaft, Strauss' Ach, weh mir, unglückaftem Mann (which, the singer announced, applied with unique pertinence to the present financial situation, with its line "Gold or goods have I none"); the same composer's Traum durch die Dämmerung; Der Sieger by Hugo Kaun; It Is Enough from Mendelssohn's Elijah; a group in French by Paladilhe, Chausson, Duparc and Glazounoff, and a charming selection of works in the vernacular, by Vaughan Williams, Stanford, Edwin Schneider and Michael Head. A number of encores were given. Walter Golde, at the piano, played superb accompaniments, in which there was perfect interplay with the voice of the soloist.

MARCH 11

Young People's Philharmonic Concert Saturday's concert was, as Schelling agrees, "most important." If you wish, it was important because it was a very exciting prize day, or because there was a bewildering procession of famous guests, or just because it was the last concert of the season in this first series. And besides it was a request program.

When Uncle Schelling's very just and dignified voting commission counted the votes for request items, Henry Hadley found himself in the first line with Sibelius, and he thought it fair exchange to return the compliment by appearing at the concert to conduct his own Chinese Suite, which was applauded as loudly after its second hearing as after its first, and the Rickshaw Boy and some of the streets he frequents are probably permanent favorites of this critical gathering. Sibelius won his laurels with the Swan of Tuonela, and there were also the Polovetzian Dances of Borodin which surely had the male vote of the subscribers, for their swashbuckling rhythms and rousing melodies are enough to make any boy want to be an ancient Boyar.

Along with the prizes was a surprise, for Mieczyslaw Munz played two movements from Mozart's D minor concerto, and played them with a delicacy of tone which made exquisite tracery of the boy composer's incomparable musical thoughts.

But there was still another surprise. It was Mary Garden, who came stunningly gowned for the occasion, and ready to enter into the spirit of the morning, even to kissing little boys who looked a bit sheepish at the moment, but some years from now may boast of the passing incident whose details will enlarge as the years go by. There were medals for some and ribbons for others, and cheers enough for everyone, especially for Harry Harkness Flagler, who shared modestly in the morning's proceedings. It was a great day, which did not make it less important.

MARCH 12

John Charles Thomas A thronged auditorium and an electric atmosphere of welcome testified to John Charles Thomas' popularity even before the American baritone took his place on the platform for his only New York recital of the season, in Town Hall on Sunday afternoon.

With Edwin McArthur at the piano, Mr. Thomas disposed of a program of generous substance and stirring quality, beginning with an opening group of Lieder. This included Schubert's And die Musik and An die Leier, Brahms' O liebliche Wangen and Der Tod das ist die kuhle Nacht, Gebet by Josef Marx, and a first performance in New York of Emil Mattiesen's Willkommen und Abschied.

Mr. Thomas has matured his interpretative art in splendid fashion in recent years, so that his Lieder singing now matches in mastery and effectiveness his fine exploits on the operatic stage. His voice, always one of noble richness and breadth, is an instrument under superb control and capable of a wide gamut of expressive power. He has refined his singing style to such an extent that his voicing of classic airs, such as Beethoven's In questa tomba (given as encore), offers object lessons to the vocal aspirant in their distinguished mastery of legato.

This baritone's ability as an interpreter (especially in songs which stress the element of drollery and folk humor) is a matter of especial delight, and emerged even more definitely in his succeeding groups. That in French included Duparc's Phydilé, Ravel's naive and charming Nicolette, Folk Song by Geni Sadero and Poulenc's rousing La belle jeunesse (first time in New York). As encore, Mr. Thomas sang The Lamplighter by Kathleen Lockhart Manning, rousing his hearers to sympathetic laughter with his droll imitation of the droning watchman's voice.

Of special interest and effect was the first performance of a cycle of Negro songs from Catawba Days, composed by Jacques Wolfe and dedicated to Mr. Thomas. These five numbers have an authentic racial combination of wistfulness, indolence and naïve faith, cleverly expressed in a syncopated idiom. The singer imitated the characteristic rough tone and lazy inflection of the subjects of the poems, and succeeded also in endowing with emotional quality such nostalgic verses as Golden Buggy, which pictures the hoped-for day when all troubles and hard work will be laid aside. This group met with such popularity that Mr. Thomas added several encores. The composer, who was present, rose to bow.

Before his audience could let him retire to the artist's room for a breathing spell, the popular baritone sang La Forge's Sailors (the drowsy conclusion of this ballad being voiced with unique realism), and gave a highly vigorous and touching portrayal of the Negro song of longing, In Jerusalem Land.

Last came a group of attractive works in English, including Warlock's Roister Doister, My Lady Walks in Loveliness by Ernest Charles, sung with lovely lyric mastery of sustained tone; the traditional air, Twickenham Ferry (the universal and touching picture of young love being portrayed with an understanding and wise humanity such as one finds in only the rarest interpreters), Pearl Curran's melodious Nocturne, and Warlock's sprightly Master Belloc's Fancy. The program was a crescendo of ovations. At the close there were many additions to the list. Mr. McArthur played superb accompaniments.

Philharmonic Orchestra Arturo Toscanini and Ravel's Bolero! Can a more effective combination be imagined, to incite an audience to rapture at a Sunday matinee concert given in the Metropolitan Opera House by the Philharmonic Orchestra? The electrical performance aroused a demonstration of applause that halted the progress of the concert for many minutes.

Franck's popular symphony opened the program and was voiced colorfully by the orchestra, in the deeply felt and crystal-clear interpretation of Toscanini. Closing the session was Respighi's Pines of Rome, whose climacteric close worked itself up overpoweringly under the conductor's compelling urge, and another ovation resulted from the auditors. It was altogether an afternoon of superheated enthusiasm.

Yehudi Menuhin Presenting a program which offered the Bach sonata in E major, Elgar's concerto in B minor and a group of short compositions by Mozart, Kreisler, Francois Schubert, Gustave Saenger and Wieniawski, Yehudi Menuhin appeared at Carnegie Hall for his second and last recital of the season.

Menuhin has grown in stature, both physically and musically, and gave a magnificent interpretation of the Bach work. Beauty of tone, astounding technical accuracy, and a deep perception of the inherent values of the sonata were exemplified in his reading. His extraordinary virtuosity was displayed in all its glittering manner in the performance of the Elgar concerto, which Menuhin prepared under the composer in England and played with the London Symphony Orchestra in London last fall, when Sir Edward conducted. The concerto, from a technical aspect, is particularly gratifying to a violinist, but musically is trite and commonplace, for the opus plays fifty minutes, which is at least thirty minutes too long.

Of the shorter compositions done after intermission, Saenger's Serenada de Novia was charming melodically, and had a rhythmic pattern which lent spontaneity to Menuhin's playing.

A sold-out audience greeted Menuhin with incessant applause, demanding and receiving many encores despite the lateness of the hour. Arthur Balsam was the accompanist.

(*Continued on page 23*)

THE BUDAPEST STRING QUARTET

Receives Unanimous Approval of New York Press

"Quartet Wins Admiration" — "Has No Superior"

New York Times, March 8, 1933, By H. H.

BRILLIANT CONCERT BY BUDAPEST QUARTET

One of the most brilliant performances of chamber music of the season and in some aspects one of the most distinguished, took place yesterday afternoon in the Town Hall, where the Budapest String Quartet gave its only recital of the year. . . . The beauty of their playing results chiefly from a technique so finished, and a sense of ensemble so highly developed that their music might have been written without bars or tempo signs, so plastically does it flow, so finely controlled is the rise and fall of phrase. *One always dreams of playing like this,* wherein the living music grows before the ears like the unfolding of some complex plant following its own inward laws of exfoliation, but one rarely hears it. . . . Brahms was notable for rhythmic vigor, a broad painting with brush work sometimes designedly and rightly rough; for bite and incision and for exquisite miniature work as applied to the "minuetto." The conception of the whole was self-consistent. The Mozart's magical opening was particularly inspired, as well as the delicate slow movement of the Hindemith and its Rondo. The quartet's manner of pliantly lifting a leading melody through the contrapuntal sound-texture, first in one instrument, then in another, so that the unfolding idea of the music was never lost, yet never set in stiff high-relief above the other voices, cannot be overpraised.

New York American, March 8, 1933, By Leonard Liebling.

. . . We have had a fairly full Winter of quartet concerts, but none more effectively performed than that of yesterday. Concerning the Budapest four, it has been remarked previously that the quality which immediately makes itself manifest is a spirit of freshness and zest. That welcome atmosphere was outstanding again at the latest appearance of the visitors. In addition, the effect of warm temperament has further enhancement through a rich, vibrant tone of considerable sensuous appeal, energetic attack and particularly vital rhythmic response. . . . Completely satisfying musical ensemble is achieved, frequently of exquisite perfection. In tonal balance, beauty and fluency of phrasing, and purity of intonation, *the Budapest quartet has no superior.* . . . Experts agreed generally that the Budapest quartet *stands far above all other chamber music organizations that come to us from Europe.*

New York World-Telegram, March 8, 1933.

MAGYAR QUARTET WINS ADMIRATION

The Budapest String Quartet offered a performance of Hindemith's third quartet, opus 22, that must have made several converts to the methods of the much debated musical innovator. The ensemble also played Mozart's C major quartet, No. 17, and the A minor quartet of Brahms, opus 51. . . . So thoroughly had the members of the Budapest unit absorbed the spirit and the letter of the quartet that it rose before the audience a work of striking strength and originality, sturdily bound together and boasting a bold rhythmic thrust. . . . The players were especially admirable in the lulled and strangely lyrical measures of the slow movement. The Mozart quartet was accorded a performance that revealed the players as much at home in the pure realms of grace and sparkle as in the more complex world of Hindemith.

New York Eve. Sun. March 8, 1933, By S. A. D.

. . . The fine musicians from Budapest have improved their ensemble since they were heard here before. Their tone is generally richer and smoother and their style is more highly finished. They performed the characteristic Hindemith music with admirable force and with full understanding of its striking modern harmonics. The players were in sympathy with the composer and imparted much variety of color with spontaneous freshness and life to their reading of his score. In like manner they further interpreted the splendid music of Brahms. Their well-balanced and expressive understanding of this music afforded a wholly appropriate close to an enjoyable concert.

Brooklyn Eagle, March 8, 1933, By J. E.

The concert by the Budapest String Quartet was an auspicious occasion for those who have been regretting the infrequency of first rate performances of chamber music. Yesterday's program consisted of works by Hindemith, Mozart and Brahms. . . . From the viewpoint of rhythmic and tonal balance and of musical sensitivity and understanding of style, *these players deserve the greatest praise.* Both compositions received finely wrought performances, made particularly distinctive by the rarely mellow tonal quality of all the instruments.

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The "Perils" of Paris

(Continued from page 6)

danger to anyone—student or otherwise. The students' problem is not WHERE they are, it is WHAT they are—what 'mental baggage' they carry along with them." Winslow Cheney, at present perfecting his organ studies under Marcel Dupré, and who recently gave a recital one Sunday in the American Church where Dr. Cochran told the world about Paris, commented on the "decidedly sensible, sane, prudent, almost methodical life which the French themselves lead, with their accent on all that goes to make for health and order." Mr. Cheney gave as his experience, "that American students who come to Paris to attain serious artistic achievements are generally more preoccupied with work and the necessity of getting three square meals a day than with wickedness and immorality." He is also of the opinion "that there is more hard work and sane, sensible living going on among American students in Paris than is generally supposed." Viola Mitchell, young American violinist, whose appearances here have made such favorable impressions, finds Paris as safe as anywhere and thinks that it all depends on the individual. "If one wants adventure, one will get it," she said.

Marjorie Garrigue, American pianist who has won a fine place in Parisian esteem, thinks that "every now and then the moralist must turn his bitterness upon the superficial gayety of the great city; in this instance the city is Paris and the persons in danger are the students." Miss Garrigue is opposed to having "the serious students branded by the follies of the negligent." "The 'wickedness' of Paris," she pertinently wrote, "seems a fantastic creation of imagination, while its beauty and atmosphere are qualities of eternal charm."

DANGERS OVER-ESTIMATED

"I smiled out loud when I read your letter asking for my opinion about immoral Paris," retorted Alexander Steinert, American composer, whose home here is a meeting place for the artistic élite of many countries. "Why, I came to Paris to get away from the sinful life of Boston and New York. It can safely be said that Paris is one of the dullest cities on the continent as far as 'wild life' goes, and if one visits *les boites* (which one does not do), one finds, as usual, mostly foreigners." Edgar Varèse, another American composer prominent in the musical life of the French capital, and whose tonal inventions have set the ears of two continents to buzzing, threw a whole fist-full of trumps on the table:—"In reply to your inquiry, I hasten to assure you that the present campaign led by preachers, abetted by the press, seems to me almost too childish for discussion. However, if it interests you to know what I think of the pitfalls of Paris, here you are. There may be a certain 'wicked' (if we must have the word) Paris, made up of the international derelicts, rich morons and their hangers-on, pretentious intellectuals and neurotics. I believe that its influence is *nil* and that it attracts only its own kind."

"Among those who condemn Paris are to be found sensation-mongers who, having satisfied their curiosity, can hardly find enough hypocrisy in the whole world to protect their virtuous façades. But certainly they must admit that in their 'wicked Paris' they met but few Parisians. And in general the critics of Paris no more understand its true aspect, than those Frenchmen who pass peremptory judgment in volumes destined for sensational sales, understand America. I feel suspicious of anyone who sets himself up as a judge of other people's morals, building himself a wall of such lofty morality that one has to wonder what he is hiding behind it.

"As for misguided youth and its suicides, I think it will be found that the highest percentage of youthful suicides occur in countries where morality is raised to the rank of a state institution or a profitable business organization. As against the few unbalanced youths who kill themselves in Paris, think of the many others whom Paris has armed with confidence and given the impetus, 'afoot and light hearted to take to the open road.'"

Vanni-Marcoux to Tour in The Secret of Suzanne

Vanni-Marcoux, French singing actor, arrived in Chicago on March 2 to supervise final rehearsals of Wolf-Ferrari's, The Secret of Suzanne, in which he is to make an extensive tour of the United States.

Vanni-Marcoux assumes the role of Count Gil in the opera, a part which he created at the world première of the work in Paris and which he also introduced at the Covent Garden Opera in London.

Marion Claire, American soprano, is the Countess, a part which she has sung in prominent opera houses abroad but which she has never before performed in this country.

Vanni-Marcoux is a featured artist of the Paris Opéra and Opéra-Comique, the Monte Carlo Opéra and other prominent European companies, and has been heard in the United States as a leading member of the late Chicago Civic Opera Company. His most important characterizations are the title parts of Boris Goudonoff and Don Quichotte, as well as Golaud in Pélléas and Mélisande which he sang with Mary Garden.

Miss Claire became associated with the Chicago Civic Opera while still a young girl and achieved eminence as a member of the Berlin State Opera and the Vienna Opera. She has also been a guest artist on numerous occasions with the leading lyric companies of Italy.

Henry Weber is conducting the performances, and Mme. Madeleine, French dramatic artist, is making her first appearances in this country in the role of the comic servant, Sante.

The tour of the opera production has been arranged by Dema E. Harshbarger, president of the Civic Concert Service, Inc., as a special feature for numerous Civic Music Associations throughout the country. The tour opened with a performance before the Lincoln Civic Music Association on March 6 and will proceed eastward as far as Jamestown, N. Y.

Choir of Pius X School to Give New York Concert

The Choir of the Pius X School of Liturgical Music of the College of the Sacred Heart, will give its second public concert at Town Hall, New York, on March 29, under the auspices of the International Federation of Catholic Alumnae. The choir is known for its interpretation of Gregorian chant, an interpretation based on the traditions of Solesmes and especially on the training of the late Dom Andre Mocquereau, who visited the school in 1920 and 1922. Besides a number of selected chants, the program of March 29 includes motets by Palestrina, Vittoria, de Lassus and other masters of classic polyphony. The eight-part unpublished chorus, Our Lady Sings, by E. L. Voynich, which was given last year, will be repeated at this concert. The choir, trained by Mother G. Stevens, R.S.C.J., director of the Pius X School, is to be conducted by one of the members, with Achille Bragers at the organ.

Addye Yeargain Hall Marries

Addye Yeargain Hall and Lewis Montague Dixon were married on January 27 at The Little Church Around the Corner, New York. Mrs. Dixon is known for her educational work along music lines and has contributed much literary material to this field. Mr. Dixon is a director of the Columbia Ribbon and Carbon Corporation of New York. Mr. and Mrs. Dixon will make their home in Sea Cliff, N. Y. Mrs. Dixon has retired from active teaching for one year in order to complete her book for teachers and her new technical book for young pianists. She will conduct teachers' training classes during 1934, with the methods set forth in her new books used as a basis of procedure. For professional work, Mrs. Dixon retains the name Addye Yeargain.

Concert Management Annie Friedberg Notes

Phradie Wells, soprano of the Metropolitan Opera Company, Viola Philo, soprano, and Charles Stratton, tenor, will appear as soloists with the Reading Choral Society, Reading, Pa., on April 25. Grete Stueckgold, Metropolitan soprano, was engaged by the New York Liederkranz for a concert on March 11, the Haarlem Philharmonic Society of New York, April 20, and the Brooklyn Apollo Club, April 25.

Paolo Marion, tenor, formerly of the Chicago Civic Opera, now giving concerts in this country, has signed a contract to be under the exclusive management of Annie Friedberg for the coming season. Mr. Marion is soon to be heard in recital in New York. The Budapest String Quartet, now on their third American concert tour, held their only New York concert on March 7 at Town Hall. They had not been heard in New York for two years. The quartet's new personnel is: Josef Roismann, first violin; Alexander Schneider, second violin; Stephan Ipolyi, viola; Mischa Schneider, cello.

Marie Powers' Active Season

Marie Powers has had an active season since her early appearance in September with the Bryant Park Opera Company, when she sang Amneris and Azucena. October 7 she appeared at the Worcester Festival and November 5 on a program at the Barbizon-

(Photo by Apeda)

MARIE POWERS

Plaza Hotel for the Andrew D. White Centenary of Cornell University, of which Miss Powers is a graduate. With her on this program were Hendrik Van Loon and Professor Burr. On the 20th of the same month she sang at the Women's University Club of New York and two days later in Forest Hills, N. Y. November 17 she interpreted a program at the Horace Mann School, New York.

During December Miss Powers sang at the Riverside Church, New York. She broadcasts every Sunday afternoon over WJZ on the Young People's Conference Hour.

On April 4, Miss Powers will sing the Verdi Requiem with the Mendelssohn Club of Sunbury, Pa. Recently she broadcast a Brahms-Wagner program over WABC and appeared on the WEAF Melodic Themes hour.

Maier and Pattison for Ann Arbor

The first official reappearance of Guy Maier and Lee Pattison, who are returning to the concert field as duo-pianists after two years' absence, will be on May 20 as soloists with the Chicago Symphony Orchestra at the Ann Arbor May Festival. They are to perform a Bach concerto and Leo Sowerby's ballad, King Estmere, for two pianos.

During the summer the two artists will prepare numerous additions to the two-piano repertoire which they presented during their twelve-year association. In the past two seasons Mr. Maier has been engaged largely in his Musical Journeys. Mr. Pattison has been giving a number of piano recitals in addition to doing considerable composing. Mr. Maier has just completed a coast-to-coast tour of his Musical Journeys for Young People, during which he travelled from San Francisco to Boston, visiting such cities as Seattle, San Francisco, St. Louis and Cleveland.

Paris to Hear Budapest Quartet

The Budapest String Quartet have been secured for four concerts in Paris on April 1, 2, 3 and 4. This engagement comes to the ensemble through Count Miramon Fitzjames, who heard them in Cologne last summer. The Paris concerts will necessitate the quartet's curtailing their American itinerary in order to sail for Europe on March 22.

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Varied Musical Offerings Arouse Interest in Paris

American Pianist Successful—Heifetz Reappears—Many Premières—Stravinsky Concert—Personal News and Notes

PARIS.—Marjorie Garrigue is not the kind of pianist to make a brilliant début and then let you down at her next appearance. On the contrary, her second Paris recital this season (Salle Gaveau) not only confirmed former opinions of her art, but made one admire her more than ever. The large audience seemed to feel the same way, for they kept her active with encores and recalls, and rushed back to the greenroom to congratulate the artist when the concert was over.

The program was one of singular interest, nicely calculated to bring into relief the various works, as well as the pianist's interpretative powers. Beethoven's sonata in E flat, op. 81, headed the list. The reading was notable for technical surety and appreciation for form and style. Air de ballet, from Gluck's Alceste, arranged by Saint-Saëns, was played with delicacy and feathery lightness; while in Schumann's Symphonic Etudes, Mme. Garrigue displayed tonal and stylistic variety. The second group—prelude, by Prokofieff; Mazurka No. 10, by Tansman; first audition of Alexander Steinert's charming Barcarolle; and first hearing in Paris of Wallingford Riegger's Blue Voyage—was also much appreciated. Ravel's Jeux d'Eau, two etudes and polonaise in A flat, by Chopin, which concluded the list, were brilliantly, even stunningly played.

That Marjorie Garrigue is in direct line with the Esipoffs, Mentors, Carrenõs, Aus der Ohes, Goodsons, Hess' and other women who have mastered the keyboard and its literature, is undeniable, for she has all the technical, emotional and æsthetic equipment such position requires. Her song is essentially feminine, of a soaring loveliness, and her control of herself, her instrument and her literature is admirable.

HEIFETZ SCORES

Jascha Heifetz scored a triumph when he played Mozart, Beethoven and Brahms concerti with the Lamoureux Orchestra (Albert Wolff directing) in the Theatre des Champs Elysées. A crowded house greeted the artist and he had recalls and ovations all evening. It was a brilliant concert, Heifetz was at his best, and everybody was glad that the popular celebrity had at last agreed to play a program worthy of himself and Paris. In past years he has not always been wise in his choice of program for Paris, and now that he has made a right beginning, we hope that he will keep up the good work.

The Mozart concerto in A major was cool and limpid, exquisitely colored. The Beethoven concerto, sometimes too ponderous and "classically pure" in performance, was under Heifetz' bow, charming, interesting and varied. Even the awkward rondo sounded spontaneous. The Brahms concerto, which ended the program, was emotionally read, the second movement deeply romantic, and the cumbersome finale fresh and joyous.

ORCHESTRAL PREMIÈRES

The *pièce de résistance* of last week's Straram Orchestra concert was the first audition of Georges Hugon's symphonic poem, Le Ballet de la Reine de Saba, inspired by Flaubert's Temptation of Saint Anthony. The composer concerned himself with the episode wherein Saint Anthony is tempted by the beautiful and voluptuous Queen Saba and how her wiles miss fire. An imaginative subject imaginatively treated, it was warmly received. Suggestive orchestration and feeling for climax were notable features of the work. Walter Straram shared the composer's success and was appreciated for his sensitive reading of the composition.

The Colonne Orchestra (Paul Paray conducting) gave the first hearing of Fantaisie for piano and orchestra, by J. Maugue, with Jean Batalla as soloist. Constructed on two contrasting themes, the work is characterized by rhythmic vigor, velvety orchestration and appreciative treatment of the piano.

At a week-end concert of the Lamoureux Orchestra under Albert Wolff's efficient baton, Franz, tenor of the Paris Opéra, sang the first audition of Raoul Brunel's Trois Poèmes, suggestively sub-titled Marine, La Porte d'Airain and Pierre Tombale. At the same concert, Trois Esquisses Symphoniques, atmospheric sketches by Marcelle and Yvonne Aaron, were also created. The work is in three parts; Rustique, depicting the pastoral charm of a day in the mountains; Apaisement, an introspective bit; and Danses, a lively finale in 5/8 time.

IGOR PERFORMED

Stravinsky's Firebird, Petrouchka and Psalm Symphony were the program of the Siohan Orchestra. Robert Siohan, one of Igor's valiant defenders, was at the helm, and his comprehensive readings were appreciated by the large audience that gathered in the Salle Pleyel. The Psalm Symphony seems already to have gone threadbare in spots. The readings, however, were excellent and did credit to the performers.

SOPRANO APPRECIATED

Julia Nessy, soprano, was the applauded soloist with the Conservatoire Orchestra Sunday afternoon (Gaubert conducting). She sang Soir païen (Gaubert), Ariane à Naxos (Strauss) and aria from The Magic Flute (Mozart). The beauty and agility of her vocal organ were especially effective in the Mozart aria. Mme. Nessy has distinctive art and personality and America would do well to hear her.

BOULANGER PSALM GIVEN

Psalm XXIV, for soli, chorus and orchestra, by Lili Boulanger, a too seldom heard work, was given by the Paris Symphony Orchestra, the Russian Chorus of Paris, Maria Ranzow and F. Anspach, vocalists and Nadia Boulanger, organist. Alfred Cortôt conducted.

Completed a short time before the composer's untimely death in 1917, Psalm XXIV is one of Lili Boulanger's most important compositions. Its simplicity and sincerity, the confidence and hope it expresses make it a deeply effective work, which again won the grateful appreciation of a large audience.

OTHER PREMIÈRES

First auditions figured extensively in the concerts last week, so many in fact, that detailed account of them is not possible. Mention of the various works should be made, however, as they are of interest to those who follow the trend of the musical times.

The Société Nationale Independente, holding forth at the Ecole Normale, gave its 164th concert in which five new works figured: sonata No. 2, for piano, by E. von Krenèk; Fantasia, Aria e Capriccio, for piano, by Victor Babin (played by the composer); Das Marienleben, for soprano and piano, by Paul Hindemith and Chansons Verts, songs by T. Szeligowski (sung by Mme. Modrakowska, accompanied by M. Sulikowski); and sonata for cello and piano, by Simon Laks (played by Maurice Maréchal, cellist and Vlado Perlemuter, pianist).

The third concert sponsored by Triton, newly organized society for auditions of contemporaneous music, held in the Ecole Normale, heard the creation of sonata for flute and piano, by William Pipjer (played by M. Cortôt, flute, and Hélène Pignari-Salles, pianist); and Nous bâtissons une ville, for children's chorus and orchestra, by Paul Hindemith (performed by primary school children and the Ecole Normale Orchestra directed by Alice Pelliot).

Seven creations took place at the 542nd concert given by the Société Nationale de Musique: string quartet, by Tony Aubin (Mmes. Aubin-Bertrand, Court, Lauvergeon, Gauthier); Trois Croquis for piano, by André Jolivet (Monique Haas, pianist); four songs, by Yvonne Desports (Germaine Lecomte, soprano, Pierre Vibert, accompanist); Hommage à Albeniz, for piano, by E. Sciortino (Jacques Bronstein, pianist); Cinq chansons francaises XVI et XVIII siecles, for soprano and orchestra, by Piero Coppola (Elsa Ruhlman, soprano, orchestra directed by the composer); sonata in D, for two pianos, by Alexandre Tcherepnine (Paul and Louise Bazelaire, pianists); and Aubade, for oboe, cello and piano, by Madeleine Périssas (Georges Desert, oboe, Nelly Gauthier, cello and the author, piano).

SONATA SÉANCE

Irene Jacobi, pianist, and André de Ribaupierre, violinist, played sonatas by Mozart, Bloch and Debussy to a crowded hall in the Ecole Normale. Although I did not appreciate M. de Ribaupierre's rather thin tone, I found Mme. Jacobi's big and vibrant. The ensemble work was excellent, the artists showing a oneness of conception and feeling that was altogether impressive.

IRVING SCHWERKÉ.

Erskine and Perolé Quartet for New York University

The concluding events in the current series of chamber music concerts which the Perolé String Quartet is giving at New York University, are scheduled for March 20 and April 17. The latter brings John Erskine as assisting artist in Brahms' piano quintet in F minor, op. 34. These concerts are presented by the department of music of the College of Fine Arts of New York University.

Eleanor Spencer Heard in Vienna

(Special cable to the Musical Courier)

VIENNA.—Eleanor Spencer gave a piano recital here for the Winter Aid Fund. The numerous audience gave her prolonged applause, demanding numerous encores. K.

Associated Music Teachers Confer

There was a music teachers' conference at Town Hall on March 10, under the auspices of the Associated Music Teachers' League, Inc. A large audience listened to constructive speeches and interesting musical numbers. Ernest A. Ash, president, delivered the opening address and introduced the speakers. Others who gave talks on the regular program were Leonard Liebling, Etta Hamilton Morris, Prof. Peter Dykema, Paul Kempf, and Dr. George H. Gartlan. Frances Sebel sang, Jacqueline Salomons played the violin, and Stell Andersen and Silvio Scionti performed on two pianos. There was much enthusiasm on the part of the listeners. A. K.

Goldman Band Association to Meet

Four free concerts will be given by the Goldman Band (Edwin Franko Goldman, director) at the New Amsterdam Roof Theatre, New York, today (March 18), April 1, April 16 and April 23. The concerts are under the auspices of the Goldman Band Association of America, Inc., and are given exclusively for the members of the association. They are to be broadcast over the NBC network, the first two being given at 4 p.m., the others at 3:30 p.m. The four events will serve to bring association members together, not only for enjoyment of the music but for discussion of future plans. The Goldman Band Association was formed in June, 1931, for the purpose of giving free concerts as well as concerts at a low cost throughout the winter months to supplement those given during the summer through the generosity of Mrs. Daniel Guggenheim.

Mabel Garrison on Smith College Faculty

Mabel Garrison, soprano, has been appointed professor of music at Smith College. Miss Garrison takes up the duties of this position next fall, and is to give a few recitals during the year. She was formerly a member of the Metropolitan Opera Company.

Sheridan Recital Rescheduled at Mannes School

Frank Sheridan's piano recital at the David Mannes Music School, New York, announced for April 5, has been postponed to April 12. Mr. Sheridan will play Bach's D major Toccata and Fugue, Mozart's C major sonata, Schumann's Phantasie and Brahms' Variations on a Theme by Handel.

Players of Ancient Instruments Sail for Europe

The members of the Society of Ancient Instruments, on completion of current Canadian concerts, are sailing from New York on the S.S. Lafayette today (March 18)

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"Proved himself to be the possessor of a magnificent musical talent . . . his impeccable technique, the beauty of his playing and the tone which he draws from his instrument merited the success which crowned his performance."
Le Soleil, Quebec, Feb. 14, 1933

"A master of the violin in his playing of the G minor concerto of Max Bruch . . . the soloist was impressive in his interpretation of it, meeting with sustained applause and an encore call to which he responded with Beethoven's Romance in F."
The Chronicle-Telegraph, Quebec, Feb. 14, 1933

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NEW YORK MARCH 18, 1933 No. 2762

Even the canary does not sing if he cannot get food.

—o—

An excellent trill seems to be one of the rarest accomplishments among instrumentalists.

—o—

Read in Variations what Dr. Artur Rodzinski thinks about some current American composers. There is balm in our symphonic future.

—o—

Good news from the symphonic front. The New York Philharmonic Orchestra has come from around that famous corner and will not only carry on in 1933-34, but also extend its season by one week.

—o—

In Spite of Difficulties

With the close of the Metropolitan Opera season last week, while the campaign to raise $300,000 as a guaranty for next winter's series was still uncompleted, the future of opera in New York was somewhat clouded. But on Wednesday came the unconfirmed report that a season, to consist of fourteen weeks, is planned. Moreover, a major part of the company, it is reported, may sing an eight weeks' season at Ravinia next summer, and in the fall some of the singers may give a series on the Pacific Coast, in San Francisco and Los Angeles. In view of the prospect of an extended scope of activity for the company, it is apropos to consider the splendid results achieved by the Metropolitan this season in spite of numerous harassing difficulties which confronted its able impresario, Giulio Gatti-Casazza.

Despite the fact that the season has extended only over four months this winter, instead of the usual five, plus an additional week or two, the repertoire as summarized in the annual set of statistics issued by the press department, shows no appreciable shrinkage. Thirty-seven operas were given in the course of sixteen weeks (among which Barber of Seville was heard only in Philadelphia). Five novelties or restagings were included. The new American opera, Emperor Jones by Gruenberg, was sung seven times, ranking with La Bohème as the oftenest-performed work of the season. This is a fine achievement for an American opera. The other *nouveautés* fared as follows: Elektra, six performances; Signor Bruschino, four; Bartered Bride and L'Amore dei Tre Re, both restagings, two performances each. Several of these productions came toward the end of the season and that doubtless made for a limited number of repetitions. This fact, together with other problems of production attendant on a reduced personnel, was responsible for the disappearance of a few favorite works. Of course, the old standbys of the repertoire were again called upon to satisfy the steady demand of the general public for such operas as Aida, Traviata, Rigoletto, Pagliacci, Lucia, and their ilk, with Faust showing a rather surprising recrudescence (five performances), but there were also representations of such masterworks as Tristan (five hearings), Götterdämmerung (four times), Walküre (three), Siegfried, Don Giovanni and Pelleas (all heard twice).

To balance the departure of a few luminaries, the Metropolitan management wisely went scouting this season for outstanding new figures to add to the roster. Among the newcomers to the company who at once established themselves as important additions were Tito Schipa, Frida Leider, Maria Olszewska, Eidé Norèna, Richard Bonelli, Helen Gleason, Richard Crooks, Gustaaf de Loor, Rose Bampton, Margaret Halstead and others.

The season 1932-33 brought some brilliant performances, ones which wrote operatic history in the annals of New York, such as Kappel's Elektra, Leider's Isolde, Olszewska's Ortrud, Lawrence Tibbett's creation of Emperor Jones, and other finely acted and sung portrayals of which limited space prohibits mention. Conversely, the season witnessed the departure of a great singing actor in the farewell to the stage of the veteran Antonio Scotti in L'Oracolo.

Looking back over the season, one is indeed constrained to award to Gatti-Casazza and his faithful co-workers the warmest praise for excellent work accomplished under trying circumstances. Musically, the productions of Wagner works underwent a particularly notable revivifying. One can only hope that the brilliant achievements of this notable institution will be prolonged far into the future.

—o—

The Case of the Solo Cello

Though the beauty of the cello as a solo instrument makes, and has always made, a strong appeal to the concert-going public, it is a noticeable fact that there are very few cellists at present who contrive to subsist successfully as soloists pure and simple. Sooner or later, it seems, they all have to turn to orchestral or chamber-music work. The exceptions to the rule are so very few that they serve but to prove it.

In the days of Boccherini and Locatelli, the two most eminent cellists of early Italian musical days, the highest aim of all instrumentalists was to become members of some court orchestra, and to teach as much as possible in addition. The traveling soloist was unknown, with the one notable exception, Paganini; and he, being a super-sensational violinist (not averse to the employment of some tricks) stood in a class by himself.

Without any attempt at chronological or cyclopaedic exactness, it may be said that the great solo cellists of the past were Servais, Grützmacher, the elder and younger Duport, Goltermann, Cosman (teacher of Victor Herbert), Franchomme, Battanchon, Davidoff, Popper, Piatti, De Swert, Fitzenhagen, Kiefer, Hekking, Hausmann, Becker, Klengel, Carl and Alwin Schroeder, and possibly a few others whose names do not come to mind. Most of them were members of orchestras in their earlier days, but later were able to tour as soloists. Wrzbalowitsh, who succeeded Davidoff as professor at the St. Petersburg Conservatory, was an eminent soloist, but never exclusively so.

Coming down to more recent times, we encounter the names of Hollman, Leo Stern, Gerardy, Mossel, Van Lier. Also Felix Salmond, Willem Willeke, Hans Hess, Hans Kindler, Evsei Beloussoff, Emmeran Stoeber, Lajos Shuk, Gdal Saleski, Willem Durieux, Cornelius Van Vliet, Gerald Maas, Maurice Dambois, Philip Abbas. And there are numerous others of note. Casals, who held sway some years ago, has practically forsaken the soloist's career for that of a conductor. Leo Schultz, whose name is well known to Americans as solo cellist of the New York Philharmonic Orchestra for many years was always prominently identified with teaching, and his successful pupils are many. Percy Such, probably Hausmann's best pupil, never found it necessary to do orchestral work, and made an enviable reputation as a soloist and ensemble player. Paul Kefer, Horace Britt, Emanuel Feuermann, Marix Loewensohn, still comparatively young men, have shaken off the trammels of orchestral servitude, and should strive, shoulder to shoulder, to bring the beautiful cello back to its own as a solo instrument. To these should be added Maurice Eisenberg, Boris Hambourg and Maurice Maréchal.

The cellists of the gentler sex have always been soloists, more or less as a matter of necessity, because of the exclusion of women from activity in the prominent orchestras abroad and here. Prominent among them are Guilhermina Suggia (formerly Mrs. Casals), Elsa Ruegger, Elsa Hilger, Beatrice Harrison, Sarah Gourowitsch, Flavia Van den Hende, Madeleine Monnier, Phyllis Kraeuter and last, but by no means least, Marie Roemaet-Rosanoff, distinguished cellist of the Musical Art Quartet.

Recent performances by Gregor Piatigorsky and Alfred Wallenstein, representatives of Russia and America, respectively, stamp them as the two cello Titans who should bear the banner of the "knee-fiddle" back to its former position of eminence. Both are magnificently equipped, technically and musically, have attractive personalities, and the faculty of registering strongly with their hearers. On their shoulders rests the responsibility of chief crusaders to arouse renewed American interest in the instrument that (to use a time-worn but expressive phrase) "comes nearest to replacing the human voice."

—o—

Harnessing the Muse

The Soviet Culture Review for 1933 states in enthusiastic terms that "about fifty large-scale symphonic works have been written during the Soviet period in the RSFSR only. Scores of symphonic compositions have been created by Ukrainian composers and a number of new operas created.

"All the best composers of the Soviet Union: the old masters of world-wide fame, the composers who began their creative work only after the Revolution, and the musical youth, just entering upon the road of art—all of them tried to express in their music the tremendous changes now going on in this country.

"Symphonies reflecting the pathos of socialist construction; overtures, abounding in heroic harmonies; suites, the material for which was taken from the folk-songs of the peoples of the USSR and treated in an entirely new way so as to make apparent all the wealth of sound and melody peculiar to these songs; monumental oratorios speaking of the great events and the great men of the recent past,—such are the various forms chosen by the Soviet composers for their work.

"A new, full-blooded, life-affirming content—this is what characterizes modern Soviet music, drawing to it the attention not only of specialists but also of the broadest strata of the foreign public."

Few of these "great masterpieces" have been offered to American audiences, though Koussevitzky and Stokowski have presented one or two works. These did not greatly interest the public here, probably due to the fact that the composers, acting under governmental stimulus and probing, tried too hard to embody nationalistic propaganda in them. Music must emanate from a composer's consciousness in unrestricted form to be a complete expression of sincerity. Being hampered and bound by the attempt to picture moods and thoughts actuated in the mind of another than himself will make any talented composer into a tonal society portrait painter who pleases the patrons and contributes nothing to the artistic growth of himself or his time.

—o—

Giving Art Its Due

The decision of the San Antonio Chamber of Commerce, under its new president, Richard O. Terrell, to break precedent and create a new committee of arts and music, as reported in the news columns elsewhere in this issue, deserves enthusiastic commendation. It also merits the compliment of imitation by many other communities in this country. The new committee, headed by W. G. Higgins, president of the San Antonio Music Association, who was a moving spirit in bringing several seasons of grand opera to San Antonio, has already drafted a plan for a series of concerts to be given in its fine Municipal Auditorium.

The chartering of a Southwest Texas Music Association to assume charge of the concert presentations, clears the decks for practical action on this worthwhile project. It is to be fervently hoped that the "experiment" in art, which this Texas centre is entering upon with buoyant enthusiasm, will bring such gratifying results that it will become a permanent feature of its civic life.

VARIATIONS

By Leonard Liebling

It is not a new idea for artists to write reviews of their own concerts, but it is always interesting. For that reason, I am presenting the attached from Dr. Artur Rodzinski, conductor of the Los Angeles Philharmonic Orchestra, and who will lead the Cleveland Orchestra next season:

On February 23 and 24 I presented, with the coöperation of the Los Angeles Philharmonic Orchestra and Pro-Musica, an all-American concert.

Four works stood out in my mind as worthy of further consideration. First—the Episode from the Choreographic Suite of Arthur Shepherd is very well orchestrated. It has rhythmic sweep and a convincing exotic flavor. The other three men are of a younger school and present very interesting contrasts.

The Abraham Lincoln Symphony of Robert Russell Bennett was the most pretentious work of the three. It indicates very clearly the episodic attitude towards form which is always evident in the musical comedy world where Bennett has been so successful. The orchestration is brilliant in the mixed timbre style of the impressionistic school and therefore requires conscientious rehearsing. The material varies from an almost Slavic somberness to brilliant jazziness. It is a colorful, interesting and worthwhile symphony.

Walter Piston's Suite is very clear in its ideas and writing. It shows a fine training and a natural tendency towards the formal side of music. It is brilliant and gives a maximum of effect with a minimum of rehearsal time. This is a very healthy sign in American music of the younger men. Piston's work should find a place on many orchestral programs.

In contrast to Piston, Roy Harris seems to be concerned with the expressive side of music. His choral for six groups of string instruments is also very classic in its form and contrapuntal style, but it very decidedly shows the impulse to sing in long phrases, in the inner voices as well as the outer voices. This work also requires little rehearsing. On the whole, I would conclude from these four works that Americans are becoming fine craftsmen.

(Signed) Dr. Artur Rodzinski.

It should be good news for Americans to know that their composers are becoming fine craftsmen in the eyes of one who thinks only in terms of the tangible "sounding" qualities of orchestral scores.

C. L. W. suggests that the Metropolitan Opera be given a Radio Revue benefit to be called "Off Key I Sing."

C. C. W., of Hampton, Va., sends a clipping from a local paper (unnamed) which appeared as an advertisement under Classified Announcements:

> I, Sarah Francis Miller, 1620 Deep Creek Boulevard, Fisher's Hill, desire the public to know that there is a constant playing of music and singing of songs in my ears while playing the piano. The voice sings as I play.

"Down with Wagner," was written some years ago by Darius Milhaud, French composer. It begins to look now as though Milhaud's descent is more rapid than that of Wagner.

Brooklyn, N. Y., March 8, 1933.

Dear Variations:

Reading last week's Musical Courier, I was much amused by Mr. Wallace Cox Tabloid Libretto and herewith submit my contribution, which came to my mind during a study period at the school which I attend. Here it is:

Tristan und Isolde

Isolde of Ireland married King Mark,
When she really loved Tris with a passionate spark.
Brangäne was wily and gave them a potion
Which started a duo chockfull of emotion.
But the duo was spoiled with the entrance of hubby.
What friend Mel did to Tris, was surely not clubby.

In the end, poor Isolde sings of love-death so sweet,
O'er the body of Tris, which resembles chopped meat.
The curtain goes down on this nice tragic story,
And thus ends this poem, that sure is some gory.

Yours truly,
Bernice Sara Cooper.

Hitler or Hindenburg, Republic or Reich, the German people remain true to their nature. And nothing is more characteristic of the Teutonic race than its innate thrift. Apropos of this, Jascha Heifetz, just back in this country after a two months' tour abroad, tells of arriving at Bremen and going through the customs. The German official asked the usual questions. "Cigars, cigarettes?" "Yes, cigarettes," confessed Heifetz (who never travels without American tobacco); "I have 2,000." "Do you know there is a forty pfennig tax on each cigarette?" "I know now," replied Heifetz. "Do you realize how much 2,000 times forty pfennig is?" persisted the customs officer. "Yes, I can figure that out, too," said the rueful Heifetz. "And you are willing to pay that much money?" "Yes, if necessary." . . . There was a long pause. The brass-buttoned one seemed buried in thought and finally, shaking his finger admonishingly, he announced in a slow, judicial voice: "*Nein, nein, das kann ich nicht erlauben* (No, no, that I cannot allow)! With a precise Prussian gesture he closed the luggage, affixed his mark, and motioned to the astonished Heifetz to go on his way.

Another customs episode of his recent trip is also related by Heifetz. A concert finished, after the usual encores, the violinist boarded a train at midnight. He was due to get up at six in the morning and play again the next day. Once in his compartment, Jascha immediately fell into a deep sleep. At three thirty A.M. came a pounding on the door. The train had reached the frontier; the customs inspection was in order. Dazedly Heifetz blinked his eyes and opened the door. Rapidly the customs officer put the regulation questions. As automatically Heifetz answered.

"Have you gold, silver?"
"Yes."
"Cigars, cigarettes, chocolates?"
"Yes."
"Firearms?"
"Yes."

The inspector threw up his hands, shrugged his shoulders, muttered to himself, "The fellow's crazy," and left, slamming the compartment door behind him.

Quite the best of the new Heifetz stories, however, is one which represents the sequel to a famous anecdote, vintage of 1917. You all know the tale. It concerns the Heifetz American début at Carnegie Hall, when Elman, seated in a box with Godowsky, punctuated the applause for the newcomer by remarking, "It's awfully warm in here;" to which Godowsky replied: "Not for pianists."

The postscript to the foregoing took place on January 4, 1933, when Heifetz opened his latest European tour by playing three concertos (Mozart, Beethoven and Brahms) with the Berlin Philharmonic. At the end of the first concerto a woman dashed backstage—Mrs. Fritz Kreisler. Embracing Heifetz she said: "It's warm here tonight, even for the wives of fiddlers."

Following is a New York letter received under date of March 13:

Dear Sir:

In his very interesting Musical Courier article, Why Good Songs Do Not Sell Today, Geoffrey O'Hara propounds several questions to which I am pleased to add the following information:

Mr. O'Hara asks, "Who was it said that music was threefold, of the head, of the heart and of the feet?" This quotation is from Sigmund Spaeth's book, The Common Sense of Music.

In reply to the question of advising the public where they can purchase music, it may be pertinent to say that Dr. Spaeth receives a great number of such inquiries in his fan mail and always, in replying to these, suggests that the writers obtain the music through the nearest music dealer's store. The Tune Detective program has stimulated considerable interest in old songs, popular and classical, through its establishing of what is evidently a much enjoyed musical game of tracing melodic similarities. The logical result of this interest is a desire for the ownership of music.

Very truly yours,
Albert Pfaltz.

Mr. Pfaltz is thanked for his correction, even though it bears amendment. The epochal quotation he refers to, was originated by the present writer, who made the world shattering declaration at a talk which he gave on December 3, 1922, at a dinner of members of The Bohemians. The thought then travelled to Chicago, and was used there about ten years ago in a public speech by Frederick Stock.

Also, it might interest Mr. Pfaltz to know that the tracing of melodic similarities in the musical literature, classical and popular, is not even a comparatively new pastime. It was started by Leonard Liebling in 1911, when he wrote a series of articles for the Musical Courier called The Origin of Music or the Descent of Melody, in which 300 examples of "thematic coincidences" were published. The following year Mr. Liebling put his material into the form of a lecture called Beethoven and Other Plagiarists, which he delivered on tour for several seasons before many music clubs and other societies, from New York to San Francisco.

About fifteen years ago Mr. Liebling gave the lecture in Boston at a Music Supervisors' Convention dinner. Mr. Spaeth was present on that occasion, expressed his interest in the same line of research, and asked the speaker for some of his illustrative examples, several dozen of which were gladly jotted down by the original hunter and given to Mr. Spaeth.

Now that these matters have been set straight, everyone concerned should be happy.

Incidentally, both Mr. Liebling and Mr. Spaeth had a predecessor. It was Wilhelm Tappert, a Berlin music critic, who forty years ago made a huge compilation of melodic "plagiarisms," intentional and otherwise, and thereby became the original Tune Detective.

Mr. Spaeth has developed the idea considerably and keeps it up to date cleverly and interestingly, in his weekly talks on the radio. His Common Sense of Music remains the best book explanatory of the tonal art shorn of its technicalities and professional terminology so confusing to the musically unlearned.

Toscanini is mellowing, what with his conducting American music and Tschaikowsky at the Philharmonic concerts this winter. Now is the time for all good musical men and women to try to prevail upon Arturo to lead some operas at the Metropolitan next season. If Bayreuth, why not New York?

A Harlem darkey claims to have the best colored orchestra in the world. He says he leads them with a razor.—New York Evening Journal.

Some of us who heard Stravinsky's Le Sacre du Printemps again recently, are cured of our earlier enthusiasm for that composition. Not so H. T. Parker, of the Boston Transcript, who devotes over a column of renewed praise to the opus, and winds up with this terse dictum: "Le Sacre du Printemps remains solitary and insurmountable. Take it or leave it. While it lasts, it is obsession."

On the other hand, Philip Hale, of the Boston Herald, finds in the Stravinsky score, chiefly "noise, violence, heavy-footedness." And there are your reviews by two completely competent critics. Take or leave which one?

No wonder that critics get confused in their estimates of the music of our time. Read what Schönberg says about himself: "How should an orchestra of today understand what they are playing when they give my works? I have composed for the souls that are yet unborn, for the year 2050."

"As early as the fourth century, A. D.," says John H. Levis, an authority on Chinese music, "efforts were made to understand the nature of melody." And in the twentieth century, he might have added, efforts were made by the modernists to forget it.

Secretary of the Treasury Woodin attended the Washington, D. C., concert last week of the New York Philharmonic Orchestra under Toscanini. One of the programmed numbers was the Eroica Symphony. Meeting Melvin H. Dalberg during the intermission, the Secretary said, "It breaks my heart to have to hurry away from here for a White House meeting of the Cabinet. I would much rather commune with Beethoven than about banking."

In Chaliapin's new book of memoirs, he blames conductors for not seeing eye to eye with him. For some strange reason not apparent to the Russian basso, the stick wielders evidently prefer to see eye to eye with the composers.

César Saerchinger suggests that, as the Nazis have banned books in Germany by Jewish authors like Mann, Ludwig, Feuchtwanger, etc., a decree may soon be expected also against music by Jews—Schönberg, Mendelssohn, Halevy, Bruch, Saint-Saëns, Goldmark, Gershwin, Kern, Berlin, etc.

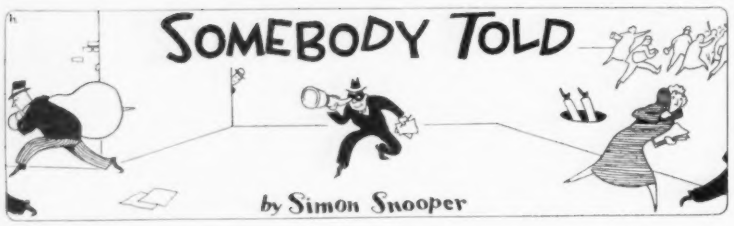
Then, of course, there will be deletion, too, of the quarreling Jews in Strauss' Salome, and the Hebrew gentlemen in Moussorgsky's Pictures at an Exposition.

To say nothing of the chorus of Mosaic pawnbrokers in Vecchi's Amfiparnaso.

Also Paganini's Moses Variations.

And Bloch's Schelomo for cello.

Out goes the jews-harp, too.



What a devil of a lot of excitement Jerry Farrar's speech for the Met. Fund aroused at the Parsifal performance last week. Without doubt it was the finest address from every standpoint I ever heard anyone make—and I mean that. If Leonard doesn't like that he can go sit on a tack, to be archaic.

One of the most amusing incidents was seeing that dignified, aloof guy, Horace Johnson, racing down the aisle shouting and waving a dollar bill over his head. He handed it to Marion Telva at the orchestra-pit rail just after Marion had given Jerry a $1,000 cheque of her own and Lucrezia Bori announced a similar amount received from Rosa Ponselle. Can you imagine it, Horace giving up a dollar—Scotchman as he is—during a bank holiday? I wondered about it, until I made investigations, and discovered, as I suspected, that he had "borrowed" it from Helen, his wife.

They tell me that the waste-baskets which the ushers held at the entrances after the performance had to be emptied several times. No, you pikers, not cheques or scrip, but real, honest-to-gosh greenbacks.

* * *

Yes, folks, it's true in spite of all denials, and you can believe me. Maria Jeritza will sing here in operetta next October 1, and her vehicle is to be a modernized version of Johann Strauss' A Night in Venice. Maria sang the piece in Vienna last year and was a big hit in it. Did you see her Boccaccio and Donna Juanita at the Metropolitan? She has real comedy talents. Meanwhile the diva is perfecting her English and now knows more American slang than even Lily Pons or Amelita Galli-Curci.

* * *

A little birdie whispered to me that Paul Althouse is having his troubles—along with the rest of us. On March 1 he sang a recital in Allentown, Pa.—the Pennsylvania banks had closed the day before; on March 4 he sang a recital in Syracuse, N. Y.—the New York banks had closed that same day. March 10 the *tenore robusto* warbled in Portland, Me. I'll betcha the easy-speaks there didn't open until the next day. Tough luck, Paul.

* * *

I stood on the corner of Fifty-seventh Street this morning and chatted with my favorite cop, an amazingly philosophical person. As I left him I said, "There is little in life we want we can have." His comeback was, "What we want in life we can have a little of."

* * *

The following letter was received last Monday morning by the-man-whose-name-must-not-be-mentioned-in-the-Musical Courier, who sent one of his many efficient secretaries to my secret habitation:

Union City, N. J.,
March 11, 1933.

Here's wishing the Courier success. We enjoy it, but how about giving Horace a vacation to get some new ideas? We suppose he helps write Simon Snooper and it gets very tiresome to read about the "Famous Johnsons," Horace and his inevitable Helen. Evidently he likes to see his name in print, as one sees it there about every other week. There are many more interesting subjects than the "doings of Horace."

A Couple of Jersey Readers.

I am absolutely boiling angry; each of my mustachios is bristling with indignation. That hound Johnson is a conceited enough nut as it is, and I'll bet he has been passing himself off as me. Haven't I said plainly enough that *I* am Simon Snooper? He isn't he isn't, he isn't! No doubt he admires my remarkably scintillant column and thinks, because I am a more or less ectoplasmic being, he can take credit for it upon himself.

I assure you, my avid readers in Jersey, that I have tried to eliminate mention of him in this column, but damme, wherever I go he is there, too, and as he has thrown a suspicious eye at me several times, I have tried to forestall open discovery of my identity by humoring him. However, now in my rage I am resolved. If you will send me your votes for or against throwing out further attention to that Johnson bug in this column, I will abide by your decision. Please put proper postage on your letters. All bricks will be refused if stamps for return after usage are not enclosed.

* * *

It is quite likely that I am about to hurt someone's feelings for I didn't see everyone at Lily Pons' At Home last week. I had smuggled in as a lady newspaper sob sister, and what a job I had to get by Freddie Schang's eagle eye! But get in I did and with all my best clothes on.

There in the svelte prima donna's Essex House apartment I gazed bewildered at all the great of the musical world—except, of course, my dears, those who didn't receive invitations and those now on tour. Such a wealth of *Gelt*—in throats and fingers, not in pockets! Ah, was I thrilled? I almost did my sob sister act there and then.

Right in the doorway was Leonard himself, swapping tales with Mrs. Ernest Schelling. Not three inches away was Uncle Ernie with Walter Damrosch. Hidden behind a curtain was Dorle Jarmel gossiping with Bob Simon—what wisecracking that was. Germaine Schnitzer was eating much more than was good for her, as was Fitzhugh Haensel. I heard him tell a friend he was still on his diet, but from what I saw I don't believe it. Even though Mrs. Haensel was there, she wasn't looking after him properly. Shame.

Another managerial potentate with glass in hand was Jack Salter. He was talking English to Lily and she seemed to understand everything he said. That girl is coming on; we really are teaching her things.

Alfredo Gandolfi almost lost his dignity after the second cocktail. Ask Margherita Tirindelli. George Gershwin ambled about looking for the piano, but Grace Moore was holding court on the piano stool. Near her was Mrs. Leon Rothier, with a mad dog in her lap—mad, because everybody was eating and no one gave any to the canine.

Marion Telva and Grace Lewis—oh yes, Earle was there, too—were discussing the topic of the day—lunch money. Marek Windheim had engaged the attention of a pretty stranger when I saw Goeta Ljungberg in ardent conversation with Horace Johnson. You know, children, Helen shouldn't let that man go out alone.

Francis Perkins and Julian Seaman wandered hither and yon looking for typewriters—machines, not girls.

ADDENDA

Between you and me, I don't like lists—particularly of parties. For after the party is over it seems like a post-mortem. Jeanne Devalque, Lily's nice and amazingly competent secretary, sent a list of the people at the blow-out and some kind friend (sic) put it on my spindle. Perhaps, after all, I shan't hurt people's feelings because if they want to read that they were present at the sumptuous event they may cast their eyes along these following lines. If, sweet social creatures, your name does not appear, it's because Lily cleaned up Miss Devalque's desk in her absence and destroyed the original list. Prima donnas are like that.

Among those who called were: Signora Giulio Gatti-Casazza, Mmes. Olszewska, Rethberg, Mario, Morgana, Vettori; Messrs. De Luca, Lauri-Volpi, Jagel, Crooks, Rothier, Setti, Pelletier, Bellezza, Agnini, Ceroni, of the Metropolitan Opera Company; also Alma Gluck Zimbalist, Mrs. Paul Kochanski, Valentin Parera, Mr. and Mrs. Howard Angus, Mrs. Richard Crooks, Mr. and Mrs. Giuseppe Bamboshek, Mr. and Mrs. J. Campbell Phillips, Marina Chaliapin, F. C. Coppicus, Cesare Sturani, Lawrence Evans, Howard Taylor, Mrs. F. C. Schang, Mr. and Mrs. Ward French, Helen Liedloff, Pierre V. R. Key, A. Baron, Eugene O'Brien, Mrs. R. A. Simon, Daggett Lee, A. Walter Kramer, S. E. Piza, Adamo Didur, Mr. and Mrs. Pasquale Amato, Major and Mrs. William Kennelly, Dr. Lawrence D. Alexander, Louis Sperry, Mary Vail Andress, Mrs. Regina Jais, the Misses Lewis, Caroline Riley, Eunice and Mrs. Norton, Dorothy and Mrs. Crowthers, Cobina Wright, Mrs. M. Steinfield, Mr. and Mrs. Finn, J. Albert Riker, Dr. and Mrs. I. J. Eller, Dr. Enrique Gil, Mr. and Mrs. Bayard-Rives.

* * *

There was wailing and gnashing of gold teeth by forty-five industrious mouths last week Wednesday, when Columbia Broadcasting Corporation deleted that number of salary getters from the payroll. All I hope is that they left with gold hoardings in their pockets, for I shall borrow from any one of them at the slightest provocation. And I mean lead pipe when I make that gentle statement. I have a feeling my bank enjoys shut-eye, for it hasn't even winked at me for ten days.

LEOPOLD STOKOWSKI

Musicales

Huss Sonata Heard at Hunter College Recital

Henry Holden Huss appeared as composer and pianist, with George Porter Smith, violinist, in a sonata recital given on March 8 at Hunter College. The opening selection on the program was Mozart's sonata in B flat, played with a degree of skill and interpretative power that won warm applause from the audience. The major interest of the evening, however, was centered in the second half of the concert which brought a performance of Mr. Huss' sonata in D minor. Dr. Henry T. Fleck, introducing the work, spoke of its significance and gave the following brief summary of its content: "The struggles, joys and sorrows of this life are often interrupted by a heavenly vision of peace and serene joy, but this is silenced by the battle of life. If at the end we welcome it and make it our own, we are crowned at the last with its serene joy and peace." Despite the intimacy inherent in its form, the sonata has depth and is large in concept. Thematically, its material is rich and varied, containing many passages of beauty and imagination. This music impressed itself immediately upon the audience, who responded so enthusiastically that the second movement was repeated. The performance of the work was especially eloquent and stirring, and the composer and Mr. Smith were recalled many times to the platform. The current season is Mr. Huss' third as a member of the faculty of Hunter College, where he gives special lectures on Wagnerian opera. M. C.

Stassévitch Plays at Mannes School

Paul Stassévitch, violinist, gave the second concert in the artist-faculty series at the David Mannes Music School, New York, on March 8 for an audience which crowded the recital hall. Accompanied by Arthur Dann, pupil of Newton Swift at the school, Mr. Stassévitch played the Handel sonata in D, Chausson's Poème, several short pieces and Bach's Chaconne for violin alone. At the insistence of his hearers, the violinist gave several encores.

The third concert in this series of four invitation recitals features Frank Sheridan, pianist. C. S.

Eleanor Steele and Hall Clovis at Greenwich House School

A joint recital was given by Eleanor Steele, soprano, and Hall Clovis, tenor, under the auspices of the Greenwich House Music School Auxiliary, New York, in the auditorium of the school on March 10. Arthur Rosenstein was at the piano for the artists, who offered an attractive and well-sung program of duets, arias and songs. In the first category were excerpts from Haydn's Creation and Donizetti's Don Pasquale; also Blangini's Pervalli, per boschi; Schumann's Tanzlied, and Brahms' So lass uns wandern, in which the voices of the singers complemented one another admirably.

Possessing youthful personableness and charm among his platform assets, Mr. Clovis sang engagingly a group of Lieder, including Brahms' So willst du des Armen, Grieg's Zur Rosenzeit and Strauss' Heimliche Aufforderung, and a triad in English labelled Nature Studies, made up of James Rogers' Wild Geese, Campbell-Tipton's The Crying of Water, and Rachmaninoff's The Coming of Spring. He revealed a well-cultivated voice and artistic interpretative powers, his singing method being marked by excellent legato style. Miss Steele gave two solo groups, embracing Schubert's An die Musik, Marx' Und gestern hat er mir Rosen gebracht, Fauré's Nell, Debussy's Fantôches, The Leaves and the Wind by Leoni, Clouds by Ernest Charles, and Horsman's Bird of the Wilderness. Her delightfully clear lyric voice, her moving projection of her lyrics, and her gracious personality won warm applause from a discriminating audience including musical notables and socially prominent persons, many of whom were familiar with the work of the two artists as leading members of the New York Opera Comique.

Encores were given by both singers, in response to insistent demand. Mr. Rosenstein's accompaniments were of a musicianly character. R. M. K.

Ethel Maley Wadsworth at De Voe Studio

The New York studio of Marion Luyster De Voe was crowded to capacity on March 11 to hear the program of songs and operatic arias given by a De Voe artist-pupil, Ethel Maley Wadsworth, contralto, assisted by Ella Rasmussen, violinist. Miss Wadsworth was heard in a varied and interesting program ranging from oratorio music and operatic arias to German, French, Italian and English songs. She demonstrated that she has been well schooled, singing with freedom of production and beauty of tone. She also has the added assets of a pleasing personality and a poise and unaffectedness which make her *en rapport* with an audience. Miss Wadsworth is contralto soloist at the Baptist Church, Rockville Center, N. Y.

Vivacious Ella Rasmussen pleased her hearers with solos by Corelli-Moffat, Bach, Albeniz-Elman, Kreisler and Pugnani-Kreisler. She also played the violin obbligato for Miss Wadsworth in her performance of Godard's Berceuse from Jocelyn.

Mrs. De Voe not only scored as teacher but also as accompanist, being at the piano for the entire program for Miss Wadsworth and Miss Rasmussen. G. N.

OBITUARY

Ernest A. Ash

BROOKLYN, N. Y.—Ernest A. Ash, president of the Associated Music Teachers League, died here on March 14. Mr. Ash, himself a piano teacher of note, had been active in the movement to have piano instruction included in the public school curriculum. He had recently completed an invention to simplify instruction in harmony and playing the piano. This device had been inspected by teachers from all over the country, and 400 had received invitations to a reception on March 26, when Mr. Ash was to demonstrate his invention.

Mr. Ash arranged the conference of the Associated Music Teachers League recently held at Town Hall, New York. He prepared the program on that occasion, and also edited the first issue of The Music Teacher which was distributed at the meeting. Mr. Ash appeared in concert occasionally with the Metropolitan Trio. He was about forty-eight years old. He is survived by his wife and son.

Edwin Monroe Jenks

GOSHEN, CONN.—Edwin Monroe Jenks, former assistant librarian at the Congressional Library, who had made his home in this city since his retirement a year and a half ago, died here on March 6. His age was sixty-one. Mr. Jenks was born in Boston, and his education included attendance at the New England Conservatory of Music there. He devoted much of his life to newspaper work, having been on the staff of important Boston and New York journals. He also worked for several libraries, and was at one time connected with the Institute of Musical Art. He leaves a widow, a daughter and four grandchildren.

Dr. J. Ernest Rieger

NIAGARA FALLS, N. Y.—Dr. J. Ernest Rieger, composer, and dean of the music department at Niagara University, died on March 8. Dr. Rieger's compositions include Grand and Mighty Niagara, a descriptive score, and music for many of Niagara University's songs. His degree of Musical Doctor was taken in Germany, where he graduated from the Freiburg, Leipsic and Stuttgart conservatories. Y.

Theodore M. Griffith

SOUTH ORANGE, N. J.—Theodore M. Griffith died on March 9 at his home here. Mr. Griffith was president of the Griffith Piano Company, with stores in Newark, Paterson and Passaic, N. J., and Wilkes-Barre and Scranton, Pa. He founded this company in 1905, with his brother, Parker O. Griffith. The first store was in Newark. Mr. Griffith is survived by his brother, a widow, four children and three other brothers. S.

Music Notes From Coast to Coast

AKRON, O.—A grand farewell performance was Nikolai Sokoloff's last appearance with the Cleveland Orchestra in Akron, on February 28 at Akron Armory. This concert was one of the series sponsored by the Tuesday Musical Club. Annually for more than ten years the Cleveland Orchestra has appeared in this series in Akron. A tribute was paid Conductor Sokoloff during the evening and he was presented with a wreath as a parting tribute. Sokoloff leaves the Cleveland Orchestra at the close of this season to take up duties as conductor of the New York Orchestra. Outstanding on the Akron program was the Scheherazade suite by Rimsky-Korsakoff.

On March 23, the Akron Civic Music Association is presenting The Secret of Suzanne with Vanni-Marcoux and Marion Claire. Henry Weber, formerly conductor of the Chicago Civic Opera, will play the accompaniments on the piano. Taking the part of Sante, the maid, will be Madeleine, French comedienne. In this performance, the Akron audience will be given the opportunity of seeing and hearing Vanni-Marcoux in a role which he created at its world première in Paris at the Opéra-Comique.

The music season will close abruptly in Akron with a final concert to be given on May 2 by the Orpheus Male Quartet. With no opera season in Cleveland, Akron will look to its many fine local musicians for entertainment at the close of the active season. K. S. L.

BINGHAMTON, N. Y.—Fritz Kreisler played for a good-sized and enthusiastic audience on March 8, at Kalurah Temple. Carl Lamson was his accompanist. The concert was sponsored by the Junior League of Binghamton.

Kreisler's own compositions, Caprice Viennois and Liebesfreud, concluded the program. Other numbers presented were Kreutzer sonata (Beethoven), concerto in G major (Mozart), Piece en forme de Habanera (Ravel), La fille aux cheveux de lin (Debussy), Spanish Danse (deFalla-Kreisler), and Tango (Albeniz-Kreisler). He generously responded with three encores, Londonderry Air, his own Rondino, and his Old Refrain. I. S.

BUFFALO, N. Y.—Ruth Breton, American violinist, gave the final concert in the Chromatic Club's artist series at the Twentieth Century Club, before a highly appreciative audience of musicians. It was her second appearance in this city, new admirers being gained for her personal charm, extraordinary technic, temperamental vitality, and musicianship, displayed in a varied, taxing program. In Betty Baker, pianist, Miss Breton had a worthy associate, whose musicianly skill was evidenced throughout and especially in the Brahms sonata in A major, the audience according her a share in the honors. The three successful evening concerts were arranged by R. Leon Trick, chairman.

Financial embarrassment did not deter a large-sized crowd from attending the "pop" concert of the Buffalo Civic Orchestra, in Elmwood Music Hall, March 5, when (under the direction of John Ingram) two modern compositions by Ravel and Janssen, Saint Saëns' Animal's Carnival, a marching song of the American Legion (conducted by Eric Beu) and other numbers were presented. A series of three symphony concerts is planned for Consistory Auditorium. Georges Enesco, Rumanian violinst, was the excellent soloist for the first concert, March 17.

The musical program at St. Paul's Episcopal Cathedral, March 4, was presented by De Witt C. Garretson, organist and choirmaster, assisted by Dorothy Curry, soprano and Helen Townsend, organist.

St. John's Episcopal Church announces special musical programs Sunday afternoons, arranged by Robert Hufstader, organist and choirmaster; the Palestrina Singers, Hugh McAmis, Charles B. Nicolls, organists, the choirs of St. James Church, Batavia, and St. Paul's Church, Rochester, combining with St. John's in the recitals.

Marion Voss Fruauff, pianist, and Corinne Dean, soprano, of New York, have just fulfilled a series of concert engagements with the Philomel Club in Warren, Pa., the College Women's Club, in Erie, Pa., and with the Jamestown Symphony Orchestra. The programs presented were of high order of merit, admirably performed and enthusiastically received. Mrs. Fruauff displayed excellent technical equipment, musicianship and good taste in interpretation in Grieg's sonata, op. 7, Rachmaninoff and Palmgren numbers.

Buffalo friends of Helen Oelheim are delighted to again hear her beautiful contralto voice on the radio, from New York City, in the A. & P. Gypsies, Jack Frost, Show Boat and other programs. She is also connected with one of the churches in her city.

Members and guests of the Twentieth Century Club were afforded a rare treat in the recital given by Edna Zahm, soprano, of New York, with Ethyol McMullen at the piano. The generous program included many novelties, German Lieder, the Weinberger aria of Dorota (from Schwanda), Mozart's Alleluia, groups of songs in English, and encores graciously granted. The program was one of fine artistic merit, beautifully presented, and won much favor with the audience. Mrs. Charles P. Penney is chairman of these musical events. L. H. M.

CALGARY, CAN.—Doris Lenore Maclean, pianist, gave her first recital since her return from five years' study in Germany, on February 13 at Central United Church. Miss Maclean more than fulfilled the highest expectations of her program. She rose to heights in Chopin's impressive sonata in B flat minor, op. 35, which displayed flawless technic and an amazing breadth of perception. Handel, Beethoven, Ravel, Debussy and Ernst Toch were sympathetically interpreted. This ambitious artist has been engaged to play with the Los Angeles Philharmonic Orchestra at the opening of next season.

Under the direction of P. L. Newcombe, the second in the series of Aeolian Concerts of the Mount Royal Conservatory of Music, took place February 15. Purcell's suite for strings, and concerto in C minor (Bach) for two pianos, were contributed. César Franck's quintet in F minor was given a satisfactory performance by Jascha Galperin, Myrtle Cochrane (violins), Mrs. H. R. Dudley-Smith (viola), Grace Hadfield (cello) and Leonard H. Leacock (piano).

On February 25 the second afternoon concert was presented by the pupils of Mrs. Archbutt Cook anad Grigori Garbovitsky. Piano solos and chamber music featured this excellent program, which disclosed the fine musicianship of each performer, and the proper balance and harmony of the ensemble numbers. Beethoven, Schumann, Chopin, Brahms, and Dunhill were the composers represented. F. F.

COLUMBUS, O.—A splendid duo-piano recital by two outstanding local artists, Agnes Wright and Eldon Howells, entertained a large and fashionable audience in the Neil House grand ballroom on March 2. The entire program consisted of first-time hearings, locally, and included compositions by Clementi, Brahms, Busoni, Debussy-Ravel, Chopin-Henselt-Maier and Ernest Hutcheson. The program concluded with Rachmaninoff's suite No. 2, op. 17. Technical perfection, close synchronization and a musicianly regard for the polyphonic interplay of parts, characterized the performance.

The St. Matthew Passion music of Johann Sebastian Bach was given with the text in English by the Chapel Choir of Capital University, March 5. The string ensemble of the Women's Music Club accompanied. All the elements of this imposing oratorio—soloists, double-choir and orchestra—were admirably held together by the firm, authoritative beat of Ellis Snyder.

Capital University's Mees Hall, two days later, was the locale of another fine concert. Georges Barrère and his Little Symphony

(*Continued on page 23*)

Zandonai Novelty at La Scala

(*Continued from page 5*)

ventures in love and war throughout the land, enter from opposite doors. They are masked. They glare fiercely at each other. Both want the same table. Spain is too small for two such lions; the sword is the only solution. But first a tilt at the gallant game of cards. Accepted. The luck is all with Don Juan. His opponent loses fortune, castle and finally the supreme stake, his lady-love, the Countess. The defeated cavalier warns that his fiery mistress carries a dagger in her garter and a poison vial in her breast.

Doña Manuela, summoned, is indignant at the vile barter and disposed to surrender to the amorous wiles of the intrepid seducer. Then the old love surges up and, while pretending to yield, plans secret vengeance. Don Juan, sure of killing his rival, provokes an immediate duel, to claim his prize at once. While the two cross swords, the woman empties her poison in the wine. Don José is fatally stabbed and Manuela rushes to embrace him in his dying agony. Then she invites her conqueror to drink, but he cannily declines. So she swallows her own poison, goes into convulsions and expires, invoking her lover. Don Juan watches cynically, strews her corpse with roses and remarks: "Woman is a game. You were my game, and I lost." Then he flings his mantle over his shoulder and struts forth to his next adventure.

Such is the garish lithographic cliché that Rossato seems to think the public wants. Even Zandonai has confessed to finding in it "telling dramatic situations" and "suggestive poetic atmosphere." He aimed to write a romantic opera, because to him "romanticism is sentiment and is adapted to our national temperament and art." He seems not to have realized that the personages of this blood-and-thunder tale are ridiculously false and conventional, and that Don Juan's illogical act in allowing his prey to slip from his hands at the last moment, even though he has seen the wine is poisoned, is particularly unconvincing in a plot of so summary a character.

Fine Color Effects

What Zandonai did find in this book was a set of time-honored theatrical devices rated sure-fire, and an opportunity for color effects. In these latter, he has achieved his best work in the score. The vivacious opening dance and the Andalusian serenade heard off-stage, to mention the chief examples, have the skillful Spanish coloring already heard in his Conchita. The orchestration is admirable, not only for its palette, but for the deft underscoring of numerous "dramatic" situations. Since the characters do not ring true, it is a natural consequence that their melody is almost wholly rhetorical.

The Scala production was curiously compromised by two leading interpreters, Don Juan (tenor) and Manuela (dramatic soprano), who have passed the serviceable period. The young baritone Piero Biasini, as Don José, was the only artist of the triangle who measured up, both vocally and histrionically, to the requirements of his part.

Kodály's Music Superior

Of a far superior fibre is Kodály's one-act folk-opera (Filanda Magiara), which preceded the Zandonai work at a few days' distance, in the Italian version of Rinaldo Küfferle upon the composer's own libretto. This work was first brought out last season at the Budapest Opera, its original title being Szekely Fónó (The Szekely Spinning Room), and was described in the Musical Courier at the time. Then, as here, it was conducted by Italy's good-will ambassador of music, Sergio Failoni, who had come to Milan to conduct the Italian mounting, with the collaboration of Kodály himself. The Hungarian composer was already a popular figure in Milan.

Kodály has disavowed any intention to write a traditional melodrama. It is rather an essay at folk opera, based on ancient Hungarian songs, choruses and dances, connected by a tenuous plot suggested by the texts themselves. One questions the interest to adult audiences of a plot so slight. Clearly it would require music of absorbing beauty to overcome this initial handicap, and Kodály does not appear to have succeeded. There is much in the score that is admirable, as a frank folklore mosaic, skillfully elaborated. There is fresh local color, particularly in the choruses and dances. These are expertly treated; the former are skillfully counterpointed and towards the end are woven into large polyphonic forms of expressive content and sure effect, recalling pages in the composer's epic Hungarian Psalm. The final dance is also a brilliant piece of orthodox writing. Thus the work offers abundant material for study to the musicologist, to the student of composition, even, at times, to the casual lover of the exotic.

Lack of Dramatic Interest

But, save for these salient choral pages and larger dance figures, there is little in the score to appeal to the average opera-goer, whose attention is probably fatigued before these pages and figures are reached. One reason, as suggested, is the lack of a substantial story. There is no dramatic conflict, no comedy, nothing that is not foreseen. A contributing cause is the monotony of the single setting, excessive for an uninterrupted hour and a quarter of folk music.

In short, the impression of fragmentariness is inescapable, even though the fragments themselves are often of undeniable charm, and from the theatrical standpoint, even the broadly communicative choral and dance pages I have mentioned are too few to make for success. Such was the manifest reaction of the Scala audience, which was duly courteous to Kodály on his appearance before the footlights, but remained reserved toward the work. There were only four recalls. The Scala mounting was chiefly notable for the fine singing of the chorus, trained by Maestro Veneziani. There were no principals whose work was specially worth mentioning. The brilliant costumes were modelled by Caramba after authentic Transylvanian models. The *décor* was needlessly flat and severe. The opera was bracketed with the old Marenco ballet, Sieba.

CONCERT PROMOTION

Why Business Men May Grant Favors to Concert Managers

By F. C. SCHANG

IN this column last week three methods of free distribution of concert circulars were discussed. They were: (a) inserts; (b) enclosures; and (c) counter distribution. Of the three, the enclosure method is the only one which strictly can be called direct advertising and is by far the most valuable.

F. C. SCHANG

According to this scheme for distribution, the local manager contrives to induce music stores, department stores, laundries and electric light and telephone companies to enclose concert literature in package deliveries or monthly mailings by the concerns named.

Such suggestions may give rise in the mind of a timid concert manager to very pertinent questions. If this enclosure privilege is valuable to a concert manager, why is it not also valuable to the concern itself which is paying the postage? Why should the telephone company enclose a concert circular with its monthly bills instead of its own circular advising its clients to use long distance? Why shouldn't the electric light company enclose a circular on flat-irons or a new waffle apparatus?

These questions may not be answered in a few words. The answer must be found in a dissertation on the educational and inspirational qualities of music and the assumption that its interpreters, the concert artists, are theoretically geniuses in their understanding of music's message and their ability to project this message across the footlights. Continuing in this vein, let it be conceded that the understanding and appreciation of art in all its forms is a mark of culture, and as such, a worth-while aspiration. The vast mass of the public may aspire to enjoy art, if not to fully understand it. That full understanding is granted those elect few who have spent a lifetime in its study and who are perhaps by natural endowments of technic or personality gifted to reveal these beauties to the public.

Thus, the great concert artist is a personage adored by the multitude, whose comings and goings are news, and whose appearance in any locality is looked upon by the populace with pride. No person who has ever been backstage after a concert by young Erin O'Houlihan, the boy violin prodigy, who has witnessed the multitude seeking autographs, the fawning mothers and the beaming fathers, can doubt the satisfaction the public has in a visit by such an artist. The rush of the public backstage when Mme. Detonata has finished her final rendering of Ocean, Thou Mighty Monster, the competing invitations by hostesses, the request that she visit local shops, autograph records, decorate graves and sing only one number at the Rotary weekly meeting, all indicate her position in the local consciousness.

Some of this glamour of the artist is by contact transferred to the local concert manager, and it is up to him to cash in on it as one of his intangible assets. In the same spirit that rich men endow symphony orchestras and opera companies, give scholarships to music students, pay money to promising talents to study abroad, etc., wideawake commercial enterprises often favor concert managers with co-operation that projects not connected with art could hardly hope to receive.

Now, the extent to which a concert manager can realize on this intangible asset will depend largely on his own personality and the position he chooses or is able to take in his community. If he is himself a musician and able to make fluent discourse before public meetings, if he has sufficient writing ability to merit the printing of articles under his name in the local press, if he makes it his business, as he should, to attend public functions frequented by persons of culture, who are his logical clients, then he is in a position to have the contacts and the influence to obtain valued favors.

But in seeking these valued favors, the local manager must always remember that they are favors. He cannot expect a telephone company to render him the service of enclosing his circulars monthly. He must save this particular favor for a particularly important concert. He can perhaps build up to the asking of this favor by the gift of tickets to other concerts for which no favor is asked. A little work on the promotion of this idea will soon inform him how often he can approach different agencies in the course of the year.

Usually the advance ticket sale for a concert takes place in a music store or in a

(*Continued on page 23*)

Sponsored Quarter-Hour Programs Overdo Advertising Talks on the Air

Monotony Results from Constant Repetition of Unvarying Formulae—Listener Proves Susceptible to Steady Flow of Suggestion

By MILDRED CHETKIN

Aldous Huxley, in one of his recent books, has described a world that is completely mechanized and peopled by human beings who are created in laboratory test tubes. Their moral education is given them by means of a sleep-teaching process which provides for the constant repetition to sleeping children of certain precepts of behavior. "They'll have that repeated forty or fifty times before they wake," says the director of the central hatchery and conditioning centre. "A hundred and twenty times, three times a week for thirty months. After which they go on to a more advanced lesson." To this method of instruction Mr. Huxley gives the name "hypnopaedia," a word with which —because we had been searching for it fruitlessly for so long—we fell instantly in love.

We have devoted the past few weeks to an assiduous study of advertising blurbs on the air. Instead of giving our attention over to the sundry claims that usually present themselves directly the announcer embarks upon his commercial credit, we deliberately exposed ourself to these messages and so far courted insanity as to attempt the digestion of their content.

What our modest little experiment proved conclusively is that the average radio advertiser does not expect—indeed, does not want —an audience which is completely conscious of the meaning of his sales talk. "For that," says Mr. Huxley's director, speaking of the inculcation of complex courses of behavior, "there must be words, but words without reason. . . Till at last the child's mind *is* these suggestions and the sum of the suggestions *is* the child's mind. . . In brief, hypnopaedia—the greatest moralizing and socializing force of all time."

This is as felicitous a description of the aims and methods of the modern radio advertiser as one could wish, and that it is psychologically sound is evident from the fact that his sales reports tell him an altogether gratifying story. It is interesting to trace the course of the hypnopaedic method of advertising on the air. It is a comparatively recent development for which the fifteen-minute program must assume the major responsibility. The advertiser who sponsors a quarter-hour period usually arranges for several of these broadcasts a week and thus provides himself with an opportunity for reaching his audience at frequent intervals. There follows as a natural corollary a form of advertising whose purpose lies in the continuous reiteration of a sales message which may not necessarily be rational but should be pleasing to the ear. The advantages of this system have by now been conclusively demonstrated and today it predominates in radio advertising.

STATIC

Josef Lhevinne has chosen to restrict his radio program to a half hour in order that he may leave with his audience an impression of one musical gem at each broadcast. . . . The home cities of Jacques Fray and Mario Braggiotti are receiving visits from the pianists. Braggiotti's family lives in Boston, where they recently gave a concert, while later in the season they will sail for Paris, Fray's birthplace, to fulfill engagements there. They also plan to give a concert with Maurice Chevalier in Hollywood. . . . Now that the repeal of prohibition is on its way, Rudy Weidoeft and Leon Rosebrook will soon be on the air in a program sponsored by one of the largest beer companies in the country. . . . Fred Feibel was married on February 18.

We are hounded relentlessly by phrases that are droned endlessly in our ears day after day and which, far from aspiring to any variety in expression make a virtue of their changelessness. There is no release, for the listener whose inclinations may lead him to seek entertainment in these programs, from the constant repetition of statements that certainly cannot ask for his credence or approval. How, then, account for the fact that he tolerates this nerve-shattering reiteration of absurd selling formulae? One must conclude that it is only because, listening, he has the genius not to hear. He does not allow these phrases to record an impression upon his consciousness. It is the copy-writer's business, however, to see that this occurs in spite of the listener's will, and hypnopaedic suggestion is his weapon.

This phenomenon will doubtless provide an interesting chapter in the treatise that will one day discuss radio's effect upon the prospective purchaser's response to advertising propaganda. This method is particularly curious because it does not admit the existence of critical faculties in the radio audience. It might ordinarily be supposed that, subject to the steady flow of advertising that issues from his loudspeaker, the listener should develop sufficient sales resistance to render him immune to the appeal of illogical or poorly constructed sales arguments.

But this has scarcely been the result. What radio advertising has produced in the listener is the ability to receive sound without experiencing it. And this is at once his salvation and destruction, for his perceptions have been dulled to stimuli for which they should have been preserved and sharpened.

That, however, is damage already done. What worries us now is the danger that someone may find hypnopaedic possibilities in radio entertainment itself. Against the approach of that day, we can only hope.

* * *

The Art of China on the Air

Several weeks ago we wrote briefly of a radio program during which the Columbia Broadcasting System presented John Hazedel Levis in a discussion and demonstration of Chinese music and instruments. To those who were listening to an authentic performance of this kind for the first time, it became at once apparent that what our composers have given us is a distorted picture of Oriental music. They have, for the most part, taken snatches of Chinese themes and rendered them in a language that is pleasing and immediately intelligible to western ears, but in the translation there is lost the character if not indeed the identity of the subject. So widely different is our concept of music from that of the Oriental that complete sympathy with both is rarely found in one individual.

Mr. Levis, born in Shanghai of English parentage, fortunately found his career in music. He has lived in China all his life, receiving the Cambridge education through tutors and the system of examination for British Colonials. In his childhood he became deeply interested in the music of China and began its intensive study with competent teachers and musicians. He has, since that time, explored the subject thoroughly, and, because he possesses a natural comprehension of both forms of music expression, is among the few musicians who are able to convey to western audiences in terms which are familiar to them, the nature and significance of this art.

Speaking with Mr. Levis, we learned something of the problems with which the student of Chinese music must cope. "At present," he told us, "music is in a decadent state in China. For the past few centuries the great works have been buried and forgotten for lack of performance. What the Chinese hear today is largely folk music. They are, of course, a universally musical people, and these folk melodies are often very beautiful, but they have neither the purity nor the refinement of the ancient art. The great music of the past—and some of it is almost as old as Chinese history itself—must be rediscovered and studied as though it were new.

"My studies and research in this field have revealed to me many of the fundamentals which have until now been only vaguely apprehended. I have made an intensive study, for instance, of the advanced forms of Chinese rhythm and have also rediscovered the Chinese science underlying the structure of melody." To the westerner who has always believed that the source of melody lies somewhere in the shadowy regions of inspiration, the discovery that the construction of melody is based on a science comes as something of a shock."

Mr. Levis gave us several illustrations of Chinese melodies on the native instruments and we were, as before, impressed by their superiority over the music purporting to be Chinese which one generally hears. In the western conception of this art, percussion instruments predominate and where strings are employed the tones are shrill and raspy. Mr. Levis uses such old and little known instruments as the Ti-tze or Chinese flute, the Yang-Chin or Chinese dulcimer, the So-Na which is the oboe, and the Hu-Chin or Chinese violin. These produce tones of great beauty and delicacy that reveal Oriental music as we know it to be an ugly perversion. The street cries and temple chants were sung by Mr. Levis, during his broadcast in the native timbre, which is flatter and much less resonant than that of the western voice.

"The chief reason why Chinese music seems so unsatisfactory to the ear of the westerner," Mr. Levis said in answer to a question, "is because he is always looking for the qualities which he finds in his own music; he demands, for one thing, his familiar dominant and tonic cadences. This is an arbitrary condition which he has for generations imposed upon music and which the Oriental does not recognize. In order to understand this art of China he must forget everything that he instinctively demands of tonal expression, and approach it free from prejudice and the constraint of habit."

Although we were unable, at this first serious experience of Chinese music, to realize its significance completely, it was immediately apparent that its function as a medium of expression is much more limited than our own. We were cognizant of emotional or literary content but rather of a limpid serenity which, because of the absence of the resolution to which we are ac-

ON THE AIR

FRED FEIBEL

starts the day on the Columbia network with his Organ Reveille. (Lewis F. Nathan photo)

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Ferde Grofé

customed, was vaguely disturbing. While one is aware at first of an almost instinctive inclination to think of this music as primitive, the tendency is soon dissipated by a growing sense of something subtle and intangible that leaves the listener who cannot grasp its meaning with a sharp consciousness of his own inadequacy.

Radio, it seems to us, provides an admirable means for creating at least a dim understanding of the music of China, and it is to be hoped that during his recital tour of America Mr. Levis will find the opportunity for further broadcasting. It is not inconceivable that the musical thought of the western world, were it exposed to the influence of this classic art of China, would be considerably enriched.

Besides, quite apart from these considerations the Chinese may, with complete justification, demand at least occasional representation on American programs, as a form of retribution. For, as Mr. Levis told us in reply to our eager inquiry, American methods have had no uncertain effect upon radio in China. The courtesy of the commercial sponsor is everywhere apparent on the Shanghai air, and entertainment there is as heavily sprinkled with the merry fantasies of advertising experts as our own variety.

* * *

Program of Curtis Institute Broadcast

A string quintet and two wood-wind ensemble numbers are to be featured on the Curtis Institute of Music broadcast, March 21, over the Columbia network. Dr. Louis Bailly of the chamber music department is directing his students in the string quintet in C, op. 29, of Beethoven, the players, Lily Matison and Marian Head, violinists; Virginia Majewski and Arthur Granick, violas; and Victor Gottlieb, cello. Marcel Tabuteau, first oboe of the Philadelphia Orchestra and instructor at the institute, directs the Gavotte for flute, oboe, clarinet, bassoon, French horn and piano, from op. 6 by Ludwig Thuille, and the caprice on Danish and Russian airs, op. 79, by Saint-Saëns, for flute, oboe, clarinet and piano. Performers in these works are Emil Opava, flute; Arno Mariotti, oboe; Leon Lester, clarinet; Sune Johnson, French horn; William Santucci, bassoon; and Sarah Lewis, piano.

* * *

Recently Discovered Mozart Compositions on Columbia Program

Three recently discovered compositions by Mozart will be given their American première by Howard Barlow when he conducts the Columbia Symphony Orchestra during the March 21 program to be broadcast over WABC and the Columbia network. The authenticity of the selections was proved last year by Dr. Hedwig Kraus, director of the National Music Library of Vienna, and they have been performed only once before in Vienna. The compositions are short three-part songs which for the last 100 years were believed to have been the work of Gottfried von Jaquin, the distinguished Austrian botanist, who was a close friend of Mozart. Dr. Kraus' researches have demonstrated that this attribution is erroneous and that the songs were dedicated by Mozart to Jaquin, at whose home the composer was a frequent visitor.

RADIO IMPRESSIONS OF A WEEK

The Saturday evening concert of the WOR Little Symphony under Philip James proved an exceptionally satisfying period. Beethoven's first symphony, excerpts from Die Walküre, and the première, played from manuscript, of four pieces for orchestra by A. Louis Scarmolin were given by the orchestra. The soloist was Margaret Speaks, soprano, who sang the Santuzza aria from Cavalleria Rusticana and two songs by Annabel Comfort, Nocturne and the Song Spinner. Miss Speaks' voice has a rich, warm quality and a transparency of tone that impresses itself immediately upon the listener. She sang the Mascagni music with appealing simplicity, and gave a sensitive interpretation to Miss Comfort's more modern compositions . . . Using Charles Wakefield Cadman's At Dawning for his subject, Victor Young experimented with colors and rhythms, and produced an unusual arrangement of the song for orchestra. James Melton, appearing on the program, sang the music written to the lines of Omar Khayyam, Ah, Moon of My Delight. It is a composition which the tenor sings with considerable success, but altogether deplorable frequency (WEAF) . . . Josef Pasternack's organization has a flair for light music, and works that might otherwise seem trite and inconsequential are played, under his baton, with a combined quality of vitality and restraint that give them fresh interest. We heard selections from A Waltz Dream by Oscar Strauss and Friml's Chansonette (WJZ) . . . Three movements from Ferde Grofé's essentially American Mississippi Suite made an effective two-piano group for Al and Lee Reiser during their regular Thursday WOR period . . . Certainly one of the most successful projections on the air during the past week of a single musical thought was the performance by Richard Crooks and William Daly's orchestra of Lohengrin's Farewell. Mr. Crooks' finely wrought conception of this exquisite music was as firmly integrated with that of the conductor and his players as though they were one, and the effect was extraordinarily moving. Other selections on the program consisted of the Dvorák melody, Songs My Mother Taught Me, sung by Mr. Crooks, and two Rimsky-Korsakoff compositions by the orchestra, the Song of India and Flight of the Bumble Bee, the former in Mr. Daly's own arrangement (WEAF) . . . Another of Rimsky-Korsakoff's compositions, on this occasion the entire Scheherazade suite, comprised the major portion of an orchestral program during the NBC Symphony Concert on Wednesday evening. Antonia Brico was the guest conductor, and her direction was authoritative and sensitive . . . Listening in to the sonata recital given by Henry Holden Huss and George Porter Smith at Hunter College, we shared the apparent enthusiasm of the audience present in the auditorium. The numbers included Mozart's sonata in B flat, and the sonata in D minor of Mr. Huss (the second movement had to be repeated). The artists played with a warmth and spontaneity that the microphone found particularly gratifying. The concert was broadcast by WNYC . . . Maria Jeritza was recalled once more to the Five Star Theatre program and established herself more firmly than ever as an artist whose work on the air does not depend for its significance upon a reputation built in concert and operatic work. Her personality projects itself through the loudspeaker with singular vividness, and one feels immediately the presence of temperament modified by an easy assurance. Her selections included La Mort de Jeanne d'Arc, excerpts from the Countess Maritza, and When You Look in the Heart of a Rose (WABC) . . . On the same station, Tito Guizar sang several Spanish songs with his usual gay charm. He also gave a vital and thoroughly effective performance of La Donna e Mobile from Rigoletto . . . Harold Sanford, as conductor during the Two Seats in the Balcony program over WEAF, reconstructed for listeners some pleasing moments from the Sunshine Girl and Sigmund Romberg's New Moon. Donald Belts sang The Whip from Golden Dawn, in a baritone voice that was flexible and of sufficient power to avoid any effect of forcing completely . . . A group of talented students of the Eastman School of Music gave an impeccable performance over WEAF of a Mozart string quintet . . . Marcel Grandjany, harpist and Rosa Low, lyric soprano, were the soloists during the Concert Footlights program over WJZ, under the direction of Adolf Schmid. Miss Low's offerings included the Bolero of Sandoval, and Mr. Grandjany played the rarely heard Danse Sacre, Danse Profane of Debussy and his own composition, Children At Play. The orchestra, under Mr. Schmid's baton, successfully caught the mood of Brahms' Hungarian Dance No. 5 and the Elfin Dance of Felix . . . Over a Columbia network, Crane Calder, bass and Vera Eakin, pianist, gave a joint recital of music of significance. Miss Eakin's offerings included compositions of Bach and Granados, interpreted with skill and intelligence. Mr. Calder, whose voice has unusual depth and character, sang Night and Dreams by Schubert, and Horace Johnson's Thy Dark Hair, an extremely interesting composition whose outline is accented by crisp, Spanish rhythms which are pitted against a subtle, harmonic pattern of sound that lifts the music out of the factual.

NETWORK OF NEWS

Paul Ravell appeared recently as soloist with the Musical Art Club of Troy, N. Y. He was also heard as guest artist with the WOR Little Symphony Orchestra. The young baritone has made many concert appearances and has won recognition on the air through David Guion's programs of American music.

* * *

Eleanore Geer, pianist, was soloist during the Women's Federation period over the Yankee network. She was heard in the Grieg concerto in A minor for two pianos, in which she was assisted by Donald Van Wart.

* * *

Jean Comoroda was soloist in Elmo Russ' WPCH production, In an Old Castle, singing his Dream House, also Schubert's Ave Maria, with the miniature symphony orchestra conducted by Sol Shapiro.

* * *

Regina Senz, coloratura soprano, was guest artist with Bernhard Levitow's Symphonic Ensemble during their regular WINS Sunday afternoon concert. Miss Senz' selections included an aria from Rossini's Barber of Seville and a composition of Charles Wakefield Cadman, while Ravel's Bolero and the prelude to Lohengrin were among the orchestra's offerings.

* * *

Prince Modupe Paris, native African baritone and the World's Fair Afro-American Male Jubilee Singers, were presented to NBC audiences in a special broadcast of Negro spirituals and African music. The prince, a member of the royal family of Nigeria, West Africa, received his education in American schools and has sung in concert in many cities in the United States.

* * *

A concert by the sixty-piece Boston Public Schools Symphony Band (under the direction of Fortunato Sordillo), was among the recent Yankee network broadcasts. The program was one in a series being presented each week by the Boston School Committee.

* * *

A new musical feature was presented to Sunday afternoon audiences of NBC stations when the Swift Garden party made its début. The Chicago Little Symphony Orchestra, a male quartet and guest artists were heard in the program. The orchestra, organized in 1921, was the first professional group in the field of small symphonic ensembles. Karle Schulte, one of its founders, is the conductor. Coe Glade, contralto of the late Chicago Civic Opera, was the soloist on the opening program, while Luella Melius, Charles Sears, Edward Davies and Marian Anderson are scheduled to appear on subsequent broadcasts.

* * *

Florence Foster Jenkins sang a program of songs over WCDA on March 6.

* * *

Lucille Manners, mezzo-soprano, was heard over WEAF on the Hugo Riesenfeld hour, March 4. Miss Manners is an artist-pupil of Louis Dornay.

* * *

In response to many requests, Basil Ruysdael made his third appearance as soloist with Philip James and the WOR Little Symphony Orchestra on March 11. Mr. Ruysdael, former basso of the Metropolitan Opera Company, is an announcer and continuity writer for WOR.

* * *

Claire Stetson Russotto has returned to the WINS Lullaby Lady program in which she sings the title role. Virginia Newbegin, who writes the continuity, substituted for Miss Russotto during the latter's illness. A string quartet had been added to the program.

* * *

Fred Vettel, one of WOR's original singers, has returned to that station for a new series of weekly recitals. During his absence from the station, Mr. Vettel appeared on network programs. He is tenor soloist at St. Thomas' Church, New York.

* * *

A program of operatic music was presented during the weekly broadcast of the WNAC Coward Comfort Hour. The soloists were Walter Kidder, Helen Barr, George Wheeler and Mabel Pearson, assisted by a symphonic orchestra and a male chorus.

* * *

A special arrangement of Schubert's Serenade was among the selections offered by the Hummingbirds Trio during their broadcast with Jack Smith and Arnold Johnson's orchestra. The programs are heard on Columbia stations.

* * *

A program dedicated to Saint-Saëns was presented by Eddy Brown in his WOR Master of the Bow series. During the concert the development of the composer's work and its corresponding importance to French music were traced. Mr. Brown was assisted by the Miniature Symphony Orchestra and Basil Ruysdael, narrator.

* * *

A concert by the Hyde Park Glee Club was presented over the Yankee Network in the series of broadcasts given by the New England Federation of Men's Glee Clubs. The chorus is composed of thirty voices under the direction of William C. King. Arthur C. Heaney, the president of the club, is also the accompanist.

RADIO PERSONALITIES

LEON ROSEBROOK

As chorus director of Radio City, Leon Rosebrook brings with him experience both as a conductor and as a trainer of singers. He was born in Eding, Ore., the son of musical parents. His training in music was begun in his early childhood, so that at the age of six he was already a proficient violinist. It was as a pianist, however that Rosebrook began his career as a professional musician. His work took him to all parts of the country, and he held a variety of positions, among them that of director of the Municipal Chorus School in St. Louis, Mo.

In 1928 he accepted the position of musical director for the Union Theatres of the State of Victoria, Australia, following which he was engaged as arranger by S. L. Rothafel (Roxy). Subsequently he was appointed executive assistant to Erno Rapee with Warner Bros. and First National Pictures, and the following year became NBC staff conductor. As chorus director of Radio City, Leon Rosebrook is responsible not only for the training of the large chorus, but also for the selection of the singers.

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Columbia Adds Ballades to List of Chopin Recordings

Robert Casadesus Interprets Lyric Poems—Gil-Marchex and Bartók's Allegro Barbaro—Cortôt, Rubinstein, Levitzki and Poldi Mildner Discs

By RICHARD GILBERT

Columbia is doing nobly by Frederic Chopin. Eventually, one suspects, the complete works of the keyboard master will be enshrined in Masterworks albums. To date we have been presented with more or less commodious volumes containing the complete sets of preludes, études, waltzes and nocturnes, twelve mazurkas, sonatas, op. 35 and 58 and the concerto No. 2 in F minor, op. 21. The pianistic talent is on the whole noteworthy. Who, it might be asked, would cavil with such selections as Leopold Godowsky (nocturnes) and Ignaz Friedman (mazurkas)? Marguerite Long and the Paris Conservatory Orchestra (directed by Philippe Gaubert) have confected an exquisite reading of the concerto, and Percy Grainger, in the B flat minor sonata, is at his best. The preludes, waltzes and études were entrusted to Robert Lortat, whose interpretations avoid excessive individualism and supply splendid models for the student who does not wish to be confused by too much personality. This month Columbia adds to the imposing list with recordings of the four ballades as played by Robert Casadesus.

If we were asked whom we would prefer above all others to record the lyric ballades, Moriz Rosenthal would be a certain choice. Unfortunately, however, this discerning and unforgettable Chopin exponent is seldom found among the ranks of recording pianists, and when his Parlophon records do appear they are usually of an inferior order mechanically and project such dainties as this instrumentalist's own Vienna Carnival. Most of the major pianists seldom get to the really significant literature of their instrument when confronted by a microphone, with several exceptions. Cortôt played the ballades for Victor. Casadesus does not give us the thrilling ebullience which distinguishes his compatriot's recorded interpretations but, peculiarly, his playing is eminently cleaner and substantially better recorded. The *rubato* is conventional and the tone generally good. Casadesus' sensibilities with regard to Chopin's poetry are pronounced but never overstated. Briefly, we find here the same wholesome approach, with the flair of the master virtuoso omitted which characterized the Lortat executions. The F minor ballade is played somewhat slower than usual and occupies three sides; the others take two. A mazurka, op. 17, No. 4, finishes out the five disc set, No. 179.

A Musical Ménage

Casadesus must be a familiar name to followers of music. However, a note regarding this eminent French family may not be amiss. Its members, both men and women, have made an enviable reputation in their profession. Francis Casadesus (b. 1870) was the founder of the American Conservatory at Fontainebleau; Henri Gustave (b. 1879) founded in 1901 the Société des instruments Anciens (see Columbia catalogue for records); Marcel-Louis (b 1882) a cellist, was killed during the war; Marius-Robert-Max (1892) is a violinist in Henri's ensemble; and Robert (b. 1899) is claimed to be one of the most gifted of the younger generation of French pianists. He took the first piano prize at the Paris Conservatory in 1918.

MISCHA LEVITZKI

Speaking of French pianists, what has become of Henri Gil-Marchex?

He came to our attention two years ago in an excellent Columbia recording, his only one, of Bartók's Allegro Barbaro (coupled with a charming minuet in G by Rameau—disc. No. 2354D). The record served to display an unusually intelligent approach to modern music and a thorough command of technic. Gil-Marchex, like Casadesus, was at one time considered the chief hope of the younger school of Gallic pianism. He was a pupil of Cortôt. According to the records he appeared in America in 1913.

Keyboard Brusquerie

The Bartók piece is worth listening to—a real discovery among Columbia's seventy-five cent listings. Characteristic of this composer's most peculiar brusquerie, it is a typical example of his predilection for the primitive and his sometimes unintelligible harmonic practices. The melody, a reiterated figure, is simple and the rhythm absorbing with its savage fury. The harmony, however, is completely bewildering: the left-hand accompaniment, with its clearly defined F sharp minor, C sharp, G Sharp, is in apparent contradiction to the right-hand melody in entirely different and not easily identified keys.[1] It is a fascinating piece and is successfully presented by reason of both sympathetic playing and really brilliant recording. The eighteenth century coupling makes a fine foil for the barbaric modernism.

Spanish Piano Music—More Chopin

Alfred Cortôt finds representation on current Victor lists with two excursions—rare for him—into modern Spanish music. These pieces, inspired by indigenous dance time, are Sequidillas (from Chants d'Espagne) and the familiar Malagueña (from Rumores de la Caleta) by Albéniz. Artfully drawn, Cortôt's readings somehow miss the expressive languor and sensuous vitality which pervade the interpretation (Sequidillas) of Ricardo Viñes (Columbia 2659D). The recording is good. No. 1596.[2]

The Spanish scene and Chopin find further exploitation in Arthur Rubinstein's recording of one of Granados' Goyescas, La Maja y el Ruisenor, arrangements of two excerpts from de Falla's ballet El Amor Brujo, and the C minor mazurka, op. 56, No. 3. The first and last selections are paired on disc No. 7403. Rubinstein's poetical conception of the Granados and his exhibition of resounding virtuosity in the dramatic Chopin scherzo, despite rather ordinary recording (this disc dates back to 1930), make this record well worth your attention. The arrangements from Love, the Magician are the pianist's own. He gives the Ritual Fire Dance and the Dance of Terror vigorous and evocative treatment. The recording is fair. No. 1596.[2]

Mischa Levitzki's engravure of Chopin's fiery scherzo in C sharp minor, No. 3, is a trifle disappointing. He seems determined to avoid sentimentality at all costs and concocts a purely cerebral exposition. The playing is hard and lacks feeling, which is no fault of the commendable reproduction. More of Chopin's poetry unfolded and less of mental dramatics would be more likeable. No. 7604.[2]

Not to Be Judged by Years

Poldi Mildner, that phenomenal young *fraulein* whose pianism extracted much admiration from local votaries this season, has made some records for Electrola (Germany). One of the most recent is a coupling of Mozart's Pastorale variée (with additional diversifications by Courbon) and two Chopin études, Nos. 9 and 12 from op. 25 (disc No. EG2346). The dazzling technic of Miss Mildner is made vividly alive; her readings are conspicuous for agile, precise and deft fingering and arduous, but by no means pinched, directness. Her tone in the Mozart is gracile yet round. It is apparent that such dainty music expresses the superficial excellence Miss Mildner's limpid playing imposes. This well recorded publication is recommended as a fairly true facsimile for those who are interested in the spectacle always afforded by youthful genius but who have missed this Viennese pianist's local appearances.

Recording with a Punch

The Ultraphon Company of Amsterdam has been publishing some extremely realistic orchestral recordings recently. One of the most effective contains two numbers, Granada-Cataluna, from Albéniz' Suite Espagnole and Two Spanish Dances by Moritz Moszkowski. They are played by the Berlin Philharmonic Orchestra conducted, in the Albéniz instance, by Ernst Viebig and, in the latter, by Selmar Meyrowitz. The trouble with the Ultraphon repertoire is mainly in the uninteresting material, such as Lortzing, Massenet, Gounod and Rubinstein warhorses, chosen for recording. If you are looking for excellently recorded fireworks by which to demonstrate the capacity of the modern phonograph, this Ultraphon record (No. E840), supplied by The Gramophone Shop should be eminently pleasing. The orchestrator of the Moszkowski pieces is not designated. The frequency range is wide, likewise the volume, and the unfamiliar conductors put exuberance into their readings.

[1] Dr. Hugo Leichtentritt, whose essays have appeared frequently in the Musical Courier, included a detailed analysis of this absorbing and intricate little piece in On the Art of Béla Bartók which he wrote for Modern Music, March-April, 1929.

[2] From the annual special list of Unusual European and American Recordings. Will not be found in the regular Victor monthly supplement.

Vienna

(*Continued from page 5*)

mention. An excited member of the audience, apparently stirred to protest, or else unhinged by the music of Hauer, shouted above the applause: "Pfui Mozart! Hoch Slezak!", and was forcibly removed by the police. It is not yet clear whether he considered Mozart responsible for Hauer or Hauer for Mozart. At any rate, he knows what he likes—the genial, rotund, romantic tenor Leo Slezak, now making himself popular in the light opera revival at the Volksoper.

The performance of Gasparone, that moss-covered, old-time favorite by Karl Millöcker, has provided Slezak with a fresh opportunity to walk away with the house. The famous tenor and humorist, whose girth is only excelled by his height, exhibits such wit and invention of "business" in the role of the burgomaster villain that not only his audience but the whole cast is practically paralyzed with laughter. He is given worthy support by Eric Wildhagen and Slezak's charming daughter, Marguerite, in the competent revival of this work, with a new textbook by Ernst Steffan and Paul Knepler.

During the past few years there has been considerable agitation in Vienna in the cause of British music. Paul Kerby, representative of the British Music Society, has manfully contributed his share to stimulate Viennese interest in English composers, past and present. His concerts with the Vienna Philharmonic and Symphony orchestras, and over the Ravag broadcasting stations, have done much to arouse the conscience of music-lovers to the neglect of Anglo-Saxon music.

His most recent concert in this tireless campaign was that of the Vienna Urania (People's Educational Institute), on which occasion Mr. Kerby lectured in German on The Origins, Evolution and Decline of Classic English Music, and in English on Musical England as Haydn Found It. The program consisted of old English music by Purcell, Boyce and Gay, played by a select chamber music ensemble of the Vienna Orchestra Studio, under Mr. Kerby's baton.

Vienna heard for the first time a suite from The Beggar's Opera, and concert-goers here should be profoundly grateful for thus making acquaintance with Gay's original. The latter was badly distorted in the popular German version, by Bert Brecht and Kurt Weill, which has absolutely no relation to English music. The Viennese soprano Clarisse Stuckart, revealed genuine personality and powers of artistic interpretation in her singing of these.

The Viennese colony of English and American musicians has grown to formidable proportions recently. There is Elliot Griffis, American, who lives very quietly, almost in retirement, and has already completed a new symphonic poem and a violin sonata, and is now at work on a new symphony. Mark Wessel, American, is now in Monte Carlo, but is returning here soon. Willard MacGregor, who received the best of criticism on his début here as a pianist, is to give another concert in a few days. Dr. Benjamin Swalin, after successful concerts here and in Graz, paid a visit to Sevcik in Pisek and is now in Stockholm, playing the Atterberg violin concerto.

Swalin, a star pupil of Kneisel and Leopold Auer, is that rare phenomenon among violinists—a conscientious artist who is not interested merely in external success. He has spent two or three years of concentrated study in Vienna, taking his degree as Doctor of Philosophy at the University of Vienna and graduating as a conductor from the Vienna Academy of Music. His composition displays qualities of musicianship.

The American conductor of the Breslau Opera, Frank Hoffman, has been here again, and his routined leadership of the orchestra won him fresh plaudits. It is true that, just as last year, he was unfortunate in his choice of the works of American composers. As a serious musician nothing could speak better for him here than if he would present some really outstanding American work. Webster Aitken, who has recently sailed for home, is the most dazzling American pianist heard here within the last few years, and his concerts have become a regular institution of the Vienna musical season.

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Studio Notes

ADAMO GREGORETTI

Mario Cozzi, who was for six years assistant secretary to Giulio Gatti-Casazza, general director of the Metropolitan Opera Company, took his first operatic training with the Experimental Theatre of Grand Opera, of which Adamo Gregoretti, of New York is director. Mr. Cozzi is at present in Italy. During January he sang four performances of Andrea Chénier with Beniamino Gigli at La Scala. Immediately after this he sang in Vicenza at the Exterio Theatre in four performances of Piccolo Marat, by Mascagni, and is now engaged to sing Tosca and Carmen.

On February 12, Mr. Gregoretti presented an evening of opera at the Community Center Conservatory, New York. The participants included Tina Amati, Josephine Paterno, Lillian Marchetto, Alfred Chigi, Alfred Fabriani and Charles Guccione, all pupils of Mr. Gregoretti.

IDELLE PATTERSON

Saida Knox, the 1931 Atwater Kent prize winner, has been fulfilling many engagements. They are as follows: November 19, Martha in Bridgeport, Conn.; December 13, Orpheus in Ridgewood, N. J.; December 26, The Messiah at Old First Presbyterian Church of Newark, N. J.; January 10, the Nutley (N. J.) Glee Club; January 18, Jersey City Chamber of Commerce dinner; February 12, broadcast over WOR with the Perolé String Quartet; March 16, charity concert in Brooklyn, N. Y.; March 24, the New Jersey Historical Congress Convention at Atlantic City, N. J.; April 22, soloist over WOR with the Bamberger Little Symphony; April 25, the Newark Music Foundation chorus concert in a performance of Olav Trygvassen.

Lydia Summers, the 1932 winner, has made the following appearances: The Messiah at the Methodist Church of Summit, N. J.; broadcast every Sunday during the Cathedral Hour on WABC; February 15, the Mozart Society at Hotel Astor New York; March 1, recital at the Salon de Musique of the Barbizon Plaza, New York; March 9 in South Orange, N. J., singing at Columbia High School; March 17 over WJZ on Songs at Twilight.

SOLON ALBERTI

Artists from the New York studio of Solon Alberti have engaged in numerous activities within the past few weeks. Sally Knight, pianist, played the Mendelssohn, Schumann and Grieg C minor sonatas for violin and piano with Miles Dresskell, of the violin faculty of Teachers College, at Grace Dodge Hall, Columbia University, on February 15, having given the same program at International House on February 8; 17, Miss Knight was accompanist and assisting artist with Elsie Glaser, soprano, at Metropolitan Temple, New York.

Richard Maxwell, tenor of the National Broadcasting Company, sang a program for the Women's Club of Reading, Pa. Robert Tilberg, baritone, is appearing with Howard Marsh in his vaudeville engagements around New York, opening at the Keith-Albee Theatre in Brooklyn. Jeanne Heinz, soprano, gave one of her children's programs for the Women's Club of Reading, Pa. Lucile Dresskell, soprano and Sally Knight, pianist, received a first and second place respectively in the contest of the New York City chapter of Sigma Alpha Iota for appearance at the national convention in Denver, Colo., this summer. Mrs. Dresskell gave a recital at International House, March 8, with Mr. Alberti at the piano.

Donald Walter, tenor, sang the title role in Robin Hood at a performance in White Plains, N. Y., February 4. Linda Eder, soprano, is in the production of Cinderella's Brothers, soon to open on Broadway. John Weidler, tenor, is a soloist at St. James' Church, New York. Margaret McCulloch, contralto, gave a recent recital at the Henry Street Settlement, New York, and is now singing at the Christian Church.

Metropolitan Opera

(Continued from page 8)

TRISTAN AND ISOLDE, MARCH 11, MATINEE

With one exception, the cast for Tristan and Isolde, at this final matinee of the season, was the same as at the previous hearing of Wagner's passionate opus. The exception was Gustav Schützendorf, who did the role of Kurvenal and put into it much atmospheric singing, and abundant warmth and tenderness in acting.

Frida Leider once more gave a moving portrayal of Isolde, and her lovely voice reflected its most appealing accents. Lauritz Melchior, the outstanding Tristan of this season at the Metropolitan, repeated his successful impersonation, romantic in temperament, and delivered with uncommon vocal beauty and art. Maria Olszewska gave her familiar picture of the sympathetic Brangaene, a delineation powerful and suggestive, supplemented by rich outpouring of tone. Ludwig Hofmann (King Marke), Hans Clemens and James Wolfe, completed the list of principals. Artur Bodanzky officiated masterfully as conductor.

LUCIA, MARCH 11

There were many bravos and curtain calls for Lily Pons and Giacomo Lauri-Volpi when the season of opera was officially closed on Saturday evening with Lucia di Lammermoor. It was an excellent performance, principals, chorus and orchestra singing and playing the melodious music in a manner which won unstinted approval. Mlle. Pons, looking very lovely as the unhappy heroine, sang with clarity of tone and displayed her usual skill in the execution of difficult coloratura passages. She well deserved the ovation received following the Mad Scene. Lauri-Volpi gave a rousing performance, vocally and histrionically, as Edgardo. Claudio Frigerio and Ezio Pinza lent their resonant vocal organs and histrionic talents to their familiar roles of Lord Ashton and Raimondo. Others in the cast were Philine Falco, Alfio Tedesco and Angelo Bada, with Vincenzo Bellezza conducting.

Following the second act Eidé Noréna, Norwegian soprano, made an appeal for further funds to insure the continuance of opera at the Metropolitan next season.

New York Concerts

(Continued from page 13)

Manhattan Symphony Orchestra

The Brahms centenary was honored in a benefit concert for the Greenwich House Music School, given by the Manhattan Symphony Orchestra, under Chalmers Clifton as guest conductor, in the Waldorf-Astoria last Sunday evening. The combined chorus of Barnard College and Columbia University, consisting of 100 singers under Lowell Beveridge, assisted in the performance of that composer's Song of Fate. Harold Samuel, pianist, was the distinguished soloist in Bach's concerto in D minor.

The program included also Brahms' Tragic and Academic Festival overtures, conducted with sensitive feeling for rhythm and nuance by Mr. Clifton, a musicianly figure on the conductor's stand. His wide experience as an orchestral leader was manifest in his well-proportioned and authoritative readings, which never descended to the sensational for the mere purpose of making an "effect." The college choristers sang with appealing quality of tone and strict regard for details of tempo and expression in Brahms' moving and lofty choral work. The winning lyricism of the Academic Overture, which this composer presented to the University authorities as a *bonne bouche* for distinctions bestowed upon him, was portrayed with happy effect; while the Tragic Overture also yielded beauties in its sterner and more rugged style.

Because of broadcasting exigencies, the program was rearranged so that Delius' sensitive and poetic works, On Hearing the First Cuckoo in Spring and Summer Night on the River, as well as Rimsky-Korsakoff's showy and rhythmically animated Caprice on Spanish Themes came before the intermission. The last work had a particularly compelling interpretation, while the Delius fragments (exquisitely reticent and as unforced as a breath of nature) showed the most characteristic facet of Mr. Clifton's conducting style.

The crowning item of the evening was Mr. Samuel's superb playing of the Bach concerto, in which he was ably seconded by the conductor and orchestra. This performance was one of much distinction tonally, in the perfection of its modelling, and the unique authority with which its rhythmic design was set forth. So warm was the applause at the end that the final movement was repeated. Both soloist and conductor were recalled to bow a number of times.

London String Quartet

At Town Hall the London String Quartet presented the three Rasoumowsky Quartets of Beethoven, before an audience whose size showed the familiar symptoms of depression.

The works were played in the order in which they were written, so that the first was the one in F major, which starts with the cello enunciating the main theme, with accompaniment of second violin and viola. As early as the third bar, Mr. Evans, the cellist, caused a bit of a stir among the *cognoscenti* by slurring tones that are marked and universally played semi-staccato, and the same liberty marred the last bar of the theme. Scarcely an improvement on Beethoven. The reprise of the theme brought the same Evansism. Throughout the movement the different passages in triplets, of which there are many, showed considerable inaccuracy on the part of all four participants. The second movement fared much better, albeit there were a few lapses in intonation. A cello solo which lies up in the snow-clad positions caused pangs to sensitive ears. In the adagio, the exceedingly slow tempo was maintained with difficulty and *portamentos* were exaggerated, especially in the deep reaches of the cello. Tonally, the movement was excellent. The closing *thème Russe* was marred by considerable roughness, and there was a wide margin between the degree of effort employed and the resulting tone volume.

The E minor and C major quartets fared much the same as their predecessors. There was much to gladden and considerable to sadden. In the rapid passages that abound for cello, Mr. Evans was guilty of not a few peccadillos, and his *sforzandos* on the C string were none too gentle. The great C major fugue produced an indiscreet amount of physical force on the part of all four players, with considerable resultant roughness and snapping of strings on fingerboards. But there were speed and verve which insured the piece its desired effect. To the average uncritical listener, the performances seemed to give complete satisfaction.

One unusual feature of this organization is the fact that it is "led" by and takes its cues from the cellist instead of from the first violinist. The innovation is not a desirable one.

Concert Promotion

(Continued from page 19)

department store. Such stores recognize the importance of a concert artist's visit to their city in actual trade and are glad to set aside counter space, sometimes office space, for the concert manager gratis. The music lover is a customer of quality, and welcome as a visitor to their store. The local manager who has his place of business in such a store need not hesitate to ask for the enclosure privilege for most of his material, for the more people he brings into the store, the more likely will the store make sales.

The above line of reasoning may seem a digression and should perhaps have been reserved for an article, the subject of which might be, The Concert Manager's Pride in his Calling. Most concert managers do feel that it is an honor and a privilege to invite musical celebrities to their communities and to sponsor their appearances, and this feeling is quite proper. More than proper, however, it is essential if the local manager is to realize in his community that position which is his by right of his calling, and which entitles him to certain favors and forms of co-operation which are part and parcel of his business assets and which he may count upon to assist him in earning his living.

Next week in this column I shall return to the subject of direct advertising by mail and discuss the means which experience has found to be most effective in producing results justifying the cost of postage. It must not appear from the fact that free means of distribution were discussed first, that these are the more important or the more effective. The opposite is true. No circular distributed by any agency can possibly be as effective as the one mailed direct to the prospect in an envelope bearing the imprint of the local manager.

QUESTION BOX

Letters from correspondents on subjects of concert promotion, advertising and publicity will gladly be answered by Mr. Schang in this column when the subjects are of general interest. Queries are invited and should be addressed to the Musical Courier.

Coast to Coast

(Continued from page 19)

gave an excellent program consisting mostly of salon music in orchestral garb. Loy Kohler, head of the piano department, was soloist in Mozart's D minor concerto. His performance was a triumph by a comfortable margin. This closed the present season's course at "Cap." Another series of the same high standard has been announced in detail for next season.

The Women's Music Club closed its season with a presentation of the Italian tenor Tito Schipa, who sang magnificently. The club also has a tempting list of attractions for next season. H. G. D.

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Rosa Ponselle Wins Triumph in Recital at Kansas City

Levitzki Charms in Concert—Carl Busch to Hold Master Classes

KANSAS CITY, Mo.—Rosa Ponselle, America's illustrious dramatic soprano, won a triumph of distinct proportions in her recital, February 14, lifting the large audience assembled to ecstatic emotion in arresting, diversified items. There was a score of encores, with devotees surrounding the stage at the finale. The extraordinary gifts of this versatile artist, her ability to touch the heart and her vivid personality, are requisites which place her in the first rank of recitalists. Gluck's Divinités du Styx (Alceste) Marietta's Lied (from Korngold's The Dead City) and Sadera's Lullaby were prime favorites. Stuart Ross' accompaniments were uniformly fine and his solo group appealed. The recital was the last in the Fritschy evening series.

Immediately following Ponselle's concert, Dr. and Mrs. Sam E. Roberts entertained 185 guests in her honor at their Overhill Road residence.

LEVITZKI FETED IN RECITAL

A criterion for the music student is Mischa Levitzki, in sane pianism, classic interpretations, and lack of ostentation. His recital February 8 attracted a large, responsive audience. Among the numbers programmed were sonata in G Minor (Schumann), fantasy in F Minor (Chopin), C major etude and A major sonata (Scarlatti) and Arabesques on the Beautiful Blue Danube (Strauss-Schulz-Evler).

Admiration for Mary Wigman and her group in her dance cycle, The Way, brought her fourteen recalls, February 10. The episodes suggested the creative artist seeking freedom of expression in a conventionalized world. There was a mystic note in Shadows which gave it a lofty pinnacle in the cycle. The groupings and colorful costumes were notable. Mrs. Frank Smith managed the recital.

BUSCH CLASSES ANNOUNCED

For the seventh season, Carl Busch will hold summer master classes at Notre Dame University, Notre Dame, Ind., and at Battle Creek, Mich., and as usual will visit the National High School Orchestra and Band Camp at Interlochen, Mich.

The creative art of Ruth Glover projected through solo and group dances, maintained a high plane throughout her recitals of the dance and music, February 27 and 28. She was particularly successful in her groupings and in the synchronizations of her creations with classic and romantic music. Margaret Dietrich and Gwendolyn Marsh furnished excellent pianistic support. The Kansas City Ensemble, through their artistic projections of Kreisler's Quartelle (which was especially well managed), Borodin's C major quartet and a Glazanouff piece, aided in the æsthetic atmosphere of these attractive recitals. The members of the string quartet are Myron Johnson, Neil McGinnis, Lawrence Long and Leon Hinkle.

GRAINGER PLAYS FOR CHILDREN

Percy Grainger's two piano recitals for Kansas City school children, February 9 and 10, concluded the twelfth season of the Children's Concert Series under the supervision of Mabelle Glenn. Prefacing each with attractive information, Mr. Grainger played Bach, Grieg and Brahms pieces, and a group of his own compositions with vigorous, arresting styles. The youthful audiences were attentive and responsive.

Alexandre Gretchaninoff, Russian composer-pianist, was received with enthusiasm in a program of his songs and piano compositions, March 1. Albert Rappaport, versatile and well schooled tenor of the Chicago Civic Opera Company, interpreted the Gretchaninoff songs with fine results, the composer fulfilling the piano accompaniments with artistry. Roy Underwood, of Kansas University, proved a capable accompanist for Mr. Rappaport in a miscellaneous group.

Charles Hedley, vocal instructor at the Kansas City Horner Conservatory, was warmly received by a large audience in an exacting recital, March 5, at U. S. Epperson Hall. In fine fettle, Mr. Hedley achieved artistic success in Canio's Lament (Pagliacci) in Wolf and Schubert Lieder, in Fourdrain, Debussy and English songs. Pearl Roemer Kelley furnished support at the piano.

In their final concert of the season, March 7, the Volpe String Quartet, with the assistance of Lucile-Vogel Cole, pianist, gave a brilliant reading of the Brahms quintet, op. 34. Two movements of Borodin's second quartet and Arnold Volpe's quartet in G major, completed a splendidly prepared program replete with the artistic Volpe interpretations. The composer's quartet is melodic and animated in style.

OPERETTA DELIGHTFULLY SUNG

The Pirates of Penzance was presented in a creditable manner by Stanley Deacon and Charles Hedley of the Kansas City Horner Conservatory, February 9 and 10. The gay Gilbert and Sullivan tunes, the principals, who managed their roles well, and the excellent ensembles delighted the audiences on both occasions.

Mu Phi Epsilon's ensemble program of trio and quartet items met with the approval of a large audience at Hotel President, February 24. Mary Dawson, Margaret Dietrich and Pearl Roemer Kelley gave a clear, nicely balanced reading of Bach's concerto for three pianos. With Gayle Giles completing the quartet, they played Parrish's Valse Viennoise and Goossen's Rhythmic Dance, with technical accuracy and abandon. The audience demanded a repetition of the latter. Rose Ann Carr, Mrs. Paul Barnett, Gayle Giles and Gladys McCoy Taylor (vocal quartet trained by Henry Gorrell) gave excellent interpretations of Verdi's dramatic Landi Alla Vergine Marie and a secular group, Come Down Laughing Streamlet (Spross) Night (Schubert) and Fairy Pipers (Brewer). Hermann's tricky Capriccio for three violins was invested with rhythmic precision and color by Isabel Curdy, Carl Douglass and Sol Bobrov. The two young men are recent winners of Mu Phi Epsilon scholarships.

C. C. B.

Press Comments

FRANCES HALL AND RUDOLPH GRUEN

Frances Hall and Rudolph Gruen recently gave a two-piano recital in Elmira, N. Y. Gwynn Bement, writing in the Elmira Advertiser, said: "The playing of these two splendid artists merits nothing short of the highest praise. Both of them are extremely sensitive and gifted artists and in their hands the works that they played were made to glow with tonal warmth and beauty. It would be extremely difficult to single out any one work that they played as the highlight of the evening and lack of space prevents mention of them all. A word must, however, be said for the suite for two pianos composed by Mr. Gruen which proves him to be an excellent composer in his own right. The suite was written with workmanlike musicianship and so captivated the audience that the scherzo had to be repeated at the close of the concert."

Carolyn Ruth Doran in the Elmira Star-Gazette: "Beautiful music indeed was that offered by Mr. Gruen and his wife. Piano duos offer a distinctive kind of appeal; and the evident unanimity of purpose and interpretative detail of these two highly developed technicians add a more subtle quality to their music than is ordinarily found in programs of this type."

RICHARD CROOKS

The Metropolitan Opera Company's Philadelphia season came to a close on March 7 with the performance of Manon, which marked the first appearance in the Quaker City of Richard Crooks with the New York forces. The Philadelphia Evening Bulletin records: "The success of Mr. Crooks was emphatic. He aroused interest from the moment of his entrance. Mr. Crooks appears to have everything in his favor, a handsome and courtly presence, with ease and grace of manner, his acting being without pose or self-consciousness. He offers, in fact, the rare combination of a tenor who not only can sing, but who also has an attractive personality and manner. His voice not only has the appealing quality of a lyric tenor, fluently used, but also sufficient volume and power to answer to the demand of dramatic music, as was evidenced in his work last evening, when he reached several climaxes successfully without forcing of tone."

The Philadelphia Record: "Crooks gave a pleasing performance which justified the obvious predilection of his audience and justified its enthusiasm. For, besides having many friends, Crooks has other operatic assets. He has a fine voice, pleasant in quality and of adequate volume. He has an agreeable, engagingly boyish stage presence and his acting is well within the exemptions that must be allowed operatic tenors. His vocal performance has smooth facility and he sings with good taste. Friendly enthusiasm almost engulfed his performance."

The Evening Public Ledger: "A further element of interest was added by the local début of Richard Crooks, young American tenor, who sang Des Grieux. There were probably few who were prepared for the disclosure of powers that he made. His was a performance which entitled him to be taken seriously alongside the great tenors who have made this role notable. Viewing the vocal side alone, he was superb. The voice as it stands is a notable one. One of its conspicuous qualities is a high degree of equalization over the whole range. The quality does not change as it goes from low to high, or vice versa. Those who had expected to find a rather light voice of purely lyric quality were probably surprised to find it of great power and of a timbre which suggests its possessor will gravitate toward the great dramatic roles.

"One speculates with considerable interest as to the qualities of character that lie beneath this exceptional voice and that alone will determine its future development. Certainly there is artistic intelligence and sensitized musical imagination at the command of one who could, for instance, sing the 'dream' air as it was sung last night."

RICHARD CROOKS

Juilliard Orchestra Concert on March 25

The season's third concert of the Graduate School Orchestra of the Juilliard School of Music (Albert Stoessel, conductor) will be given on March 25 at the Juilliard Auditorium, New York. The program lists Beethoven's Coriolanus Overture; Variations on a Theme by Thomas Tallis, for double string orchestra, by Ralph Vaughan Williams; Mozart's symphony in D (Haffner); the suite from music for the Royal Fireworks (Handel-Harty); Bernard Rogers' Soliloquy for flute and string orchestra (with Frederick Wilkins, soloist); and Liszt's piano concerto in E flat (Sascha Gorodnitzki, pianist).

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Golschmann Offers New Ferroud Work

Onegin and Baggiore Give Stirring Concerts for St. Louis Public

ST. LOUIS, MO.—The St. Louis Symphony Orchestra, under Vladimir Golschmann's direction, presented an all-orchestra program for last week's concerts, the first half of which was devoted to Beethoven. The overture to Fidelio and the Pastoral Symphony, both of which have been absent from symphony programs here for several seasons, were given sensitive and excellently proportioned readings, the performance of the symphony being especially noteworthy. Following the intermission, the subscribers heard the local première of Pierre-Octave Ferroud's Foules (Clouds), which proved to be a good example of the present-day trend in music, without any particularly startling innovations either in construction or instrumentation. The concert closed with Rimsky-Korsakoff's Russian Easter Overture. Golschmann conducted the list with his accustomed authoritative and carefully detailed analysis, giving to each work the utmost in expressiveness and fidelity to the composers' ideals.

CIVIC ARTISTS PRESENTED

The Civic Music League season ended with recitals on two successive Tuesday evenings. Sigrid Onegin, eminent contralto, appeared in recital, giving a program that might have been improved upon, yet this great voice shone in all its splendor despite the selections. The unusual range and flexibility of Mme. Onegin's organ make possible certain flights into the upper vocal regions that are at times almost phenomenal, and her exploits into the realms of the soprano are always within easy reach and at all times musical. One of the highlights on her program was her interpretation of the Schubert Erlkönig, sung as an encore.

Attilio Baggiore, a tenor new to St. Louis, made his local début as the closing attraction of the series. This young artist, through an engaging personality, won his listeners from the start, and being generous with encores, needless to say, was called upon for many. In a miscellaneous program ranging from the early Italian to the modern English, including two operatic arias, Baggiore revealed good linguistic talents, a clearly understandable diction, and a voice with the true Italian ring.

WIND ENSEMBLE APPLAUDED

The St. Louis Woodwind Ensemble, composed of members of the St. Louis Symphony Orchestra under the direction of Alfred H. Hicks, gave its first concert in the Sheldon Auditorium before a sizable and enthusiastic audience. The success of the début assured annual appearances of this newly formed group, the novelty and musical interest of which met with instant favor. The program, which was delivered with style and finesse, included three transcriptions for woodwind choir by Scarlatti; a Mozart serenade; a fantasy by Eugene Goossens; three pieces by Jacques Ibert, and Sporck's Paysages Normands. The members of the ensemble include Laurent Torno and John Kiburzm, flutes; Rene Corne and Joseph Antonucci, oboes; R. M. Zottarelle and C. L. Gesner, clarinets; Edward Murphy and William Gebhardt, French horns. O. C.

I See That

Genia Zielinska, coloratura soprano, is singing on March 19 at the Exhibit of Polish Art in Jersey City, N. J.

* * *

Tito Schipa, tenor of the Metropolitan Opera Company, and Mrs. Schipa sailed from New York, March 11 on the SS. Rex.

* * *

Earl Hummel, violinist, assisted by Stanley Hummel at the piano, is giving a recital at Town Hall, New York, on March 23.

* * *

John Hazedel Levis will present a concert of Chinese music, under the auspices and for the benefit of the China Society of America on March 26, at the Little Theatre, New York. Folk music, ancient Chinese songs, illustrations of many Chinese musical instruments, together with explanations of rhythm, tone and timbre, comprise his program.

* * *

Elizabeth Clark, piano pupil of Ida Hagerty-Snell, was recently married to Frank W. Ellis at Old John Street Methodist Church, New York. They will make their home in Springfield, N. J.

* * *

Irene Williams, an artist from the studio of Adelaide Gescheidt, recently sang in Washington, D. C., and was later received at the White House by Mrs. Herbert Hoover.

Hugh Porter and Albert Stoessel were the soloists at the second program given for members of the Oratorio Society of New York, at Riverside Church, March 9.

* * *

Yascha Fishberg's string quartet, after appearances at Hunter College and at the League of Composers, were reëngaged for another concert on March 5 at the French Institute, New York.

* * *

Harrington van Hoesen, baritone, was soloist for the Musicians Club on February 21 at the Waldorf-Astoria, New York. Frank La Forge, his teacher, was at the piano.

* * *

Gottfried H. Federlein, organist, gave a recital at Temple Emanu-El, New York, March 9, playing works by classic, romantic and modern composers.

* * *

Pearl Adams, composer and conductor, took part in the February 21 program of the reception given Mrs. Franklin D. Roosevelt at the Plaza Hotel, New York. She conducted the Empire State Women's Orchestra, which performed works by Grainger, Guion, Strickland, Nevin, Wright and her own Forward America. Paul Ravell, baritone, offered songs by Miss Adams, Speaks, Bland and Foster.

* * *

Effa Ellis Perfield is giving a talk, Fundamentals and Finals in Music, at Steinway concert hall on March 22, under the auspices of the Associated Music Teachers League. There is to be an open forum at the close of her address.

* * *

Frantz Proschowski is no longer connected in any way with the Chicago Musical College, nor has he authorized any exponent of his teaching to carry on his work there, privately or in class instruction. Mr. Proschowski will conduct his own master classes in New York from July 10 to August 18.

Austin Songs on February Concert Programs

Songs by Grace Leadenham Austin found a place on a number of February concert programs. The Triad Concert of Flushing, N. Y., given by three organizations, the Oratorio Society and the Orpheus Glee Club of Flushing and the Long Island Symphony Orchestra, included one of Miss Austin's songs on their joint program, Josephine Antoine, guest artist, sang Miss Austin's Constancy as one of her solos. The same song was presented in duet form by Rita Gilbert and Leland Logan at a musicale and costume recital at Miss Gilbert's New York home, February 24. These artists also sang this number at the meeting of the New York State Women's Association at Sherry's, New York, February 20.

David Healy, baritone, included Let Us Sing a New Song, one of Miss Austin's latest compositions, in one of his regular weekly broadcasts over WLWL. By request, the song was repeated the following week. Jean Comorada, soprano, sang Daydreams, another Austin number, for the first time with orchestral arrangement, over WLWL.

Marguerite Hawkins sang Miss Austin's The Soul Undaunted at her recital at The Barbizon, New York, and Robertina Robertson, contralto, programmed Constancy several times during last month. Two large choruses are rehearsing a new choral arrangement of At Eventime for their spring concerts. The transcription of this work, with both words and music from Miss Austin's pen, is by Wallingford Riegger. The song has been frequently heard in concerts and over the radio.

Alumni Meet at Institute of Musical Art

The alumni association of the Institute of Musical Art, New York, held its second meeting of the season on March 3. Olga Samaroff spoke on Laboratory Work with the Adult Layman in Music, with demonstration and discussion. The musical program was given by Gerald Tracy, pianist and a string quartet made up of Dorothy Kesner, first violin; Cornelia Basky, viola; Julia Nussenbaum, second violin; Margaret Christy, cello. George A. Wedge, president, presided.

Marie Miller Active

Marie Miller, harpist, played on February 26 at a musicale in the roof garden of the Delmonico Hotel, New York. March 8, Miss Miller left New York on a tour including Palm Beach and Miami, Fla., and Mt. Bury College, Ga. April 3, this artist will give a harp recital for the Women's Club of Sewickley, Pa.

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Mrs. Franklin D. Roosevelt has appointed Henry Junge of Steinway & Sons to assist her in arranging the details of the musical functions which are to take place at the White House.

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Publications

Reviewed by R. M. Knerr.

Book

The Edwin A. Fleisher Music Collection, in the Free Library of Philadelphia. This bulky volume, privately printed, contains a listing of the items in the extensive collection of music made by Edwin A. Fleisher, of Philadelphia, and presented by him to the Free Library of that city. The information on the various works was prepared by Edith Werber of Vienna, in collaboration with the eminent musicologist, Dr. Karl Geiringer of the same city. In listing alphabetically the thousands of compositions in the collection, the book gives in briefest compass, the dates and places of birth and death of the composers; the title of the work in its original language and the English translation; the name of the publisher; the instrumentation and approximate playing time; the place and date of the first performance, and the names of the orchestra, conductor and soloist (if any) who took part in the premiere. It is, thus, an invaluable reference work for librarians, conductors, critics, music students and lovers of rare music. A preface by Mr. Fleisher describes the history of the collection, founded a quarter century ago. Five hundred copies of the work are available for purchase. (The Free Library, Philadelphia.)

Musical Comedy

The Bamboo Box, book and lyrics by Sarah Grames Clark; music by Winifred Moore.

Organizations in search of a new Chinese operetta, something in the vein of The Geisha, with a discreet blending of sentiment, droll humor and tuneful melody, ought to welcome this work. It is in three scenes, with one change of setting. Above the average musically, it requires good actors and singers. (Carl Fischer, Inc., New York.)

Orchestra

Orchester-Suite aus "Der Blumen Rache," by Robert von Hornstein; arranged by Ferdinand von Hornstein.

A concert suite drawn from the score of a "fantastic ballet" composed by the late Freiherr von Hornstein, a Bavarian nobleman, who died in the last decade of the nineteenth century. The suite, containing six numbers, is ballet music of the academic sort, with a slight tincture of Oriental color, and is scored for strings, wind and harps, with the addition of tambourine, triangle and other percussion instruments. (Verlag von Gebrüder Hug & Co., Zürich and Leipsic.)

Violin

Maia Bang Violin Course, Books I and II.

The first two books (there are three in all) of this elementary violin course, founded on the method of Maia Bang, rouse one's enthusiasm because of their lively pictorial style. Both music and text are printed large, and there are vivid pictures and diagrams to illustrate every point of procedure. Written exercises are introduced to fix in the pupil's memory the notes that he has learned to play. Creative studies (especially valuable) are used, and there are also later in the series exercises for memorizing.

Throughout, the editors have shown imaginative comprehension in explaining technical details by means of everyday illustrations. The musical exercises are admirably chosen, and in many instances are drawn from folk or other colorful sources. Opportunity is given for trio and quartet playing by pupils. A chart for hours of home practice completes the second book. Clearly, this inexpensive course should interest many violin teachers, as the books are suitable either for class instruction in public schools or for individual lessons. (G. Schirmer, Inc., New York.)

Songs

Reviewed by F. W. Riesberg

Five New Songs, by John Welsh.

Here is a group of songs of wide appeal, for radio, concert or recital purposes. Both words and music are by Mr. Welsh, the American composer; all the poems possess sentiment, and contain (usually) a high-note climax. Dear Cecilia, which begins "Let me have thy hand," has a refrain of tender feeling, somewhat like Speaks' Sylvia (range, D to G). Ah, Beloved contains an expressive triplet-figure for the voice in each measure, giving the number a gentle lilt (range, D to E flat). It Is September is a song of pathos, with graceful harmonies (range, D to E flat). Sweetheart of Long Ago is a waltz-song of bright, easy-flowing melody (range, D to G.). Love in My Garden is appealing in sentiment (range, C to E). All are easy to play, the music faithfully echoing the sentiment of the poems. The melodies flow naturally, with no effort at disturbing modernizations. (John J. Welsh, Brooklyn, N. Y.)

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The Musical Courier desires to obtain the present addresses of the following:

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ETA PROVINCE of SIGMA ALPHA IOTA
holds convention at Teachers College, Columbia University, New York. (Photo by A. Tennyson Beals.)

NELSON EDDY (right) and THEODORE PAXSON,
his accompanist, in Agua Caliente on February 27, the day of their concert in San Diego, Cal.

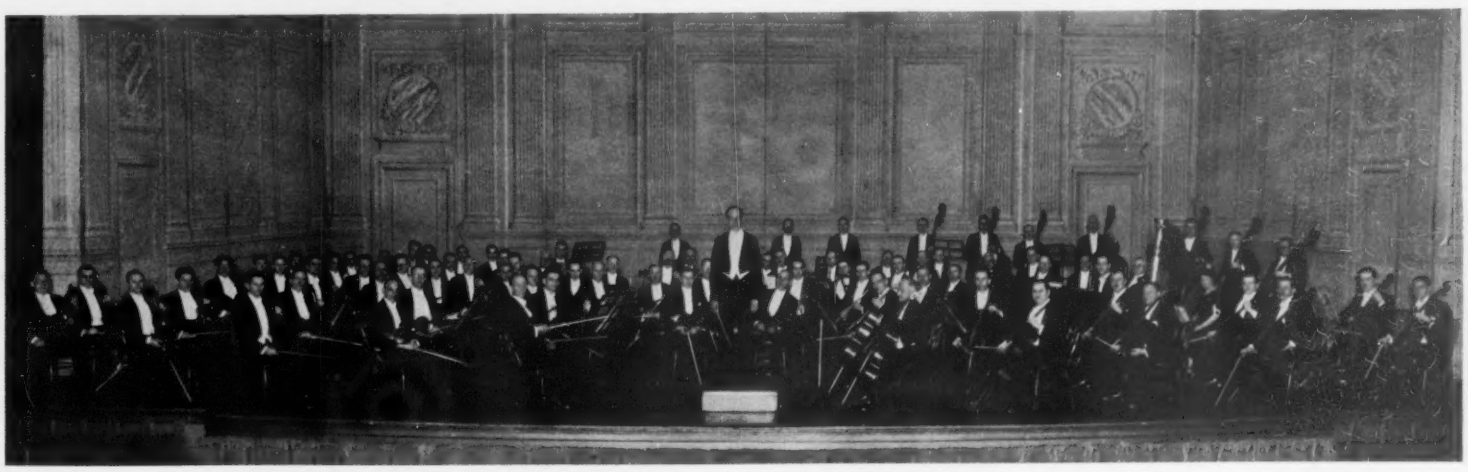
NIKOLAI ORLOFF,
Russian pianist, returns to America next season from January 5 to February 15. Mr. Orloff is now on a European tour. (Photo (c) Elzin.)

HORACE BRITT,
cellist, recently returned to New York from a tour of the South, and left shortly afterward for concerts in Genesee, N. Y.; Springfield, Ill., and Cedar Rapids, Ia. His final engagements of the season comprise a tour of New England.

ALFRED CORTOT
has revised Chopin's F minor piano concerto. (Photo by Stein.)

VIRGINIA MORGAN
of Le Trio Morgan, from a sketch by Aetot. The Morgan ensemble has been fulfilling engagements on the Riviera, playing on March 4 at Lady Ward's villa at Cap Ferrat (the Countess of Connaught was among the guests); March 8, 9 and 10, in Monte Carlo; 13, at the Mediterannee Casino, Nice, with Huey Honey, American consul, as patron; 14, in Mentone; 16, Monte Carlo again; and 17, San Remo. (Acme Newspictures Photo.)

ANDRÉ BURDINO,
tenor, as Jean in Le Jongleur de Notre Dame



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America's only municipally supported orchestra, will be heard in a national broadcast over the NBC's blue network from WBAL, Baltimore, Md., March 28. The event marks the end of the eighteenth consecutive season of the orchestra and its one hundred and sixty-first concert. The program consists of the prelude to Wagner's Die Meistersinger, the Strauss tone poem Death and Transfiguration, and Rimsky-Korsakoff's Caprice Espagnol. George Siemonn, former member of the faculty of the Peabody Conservatory of Music, is the conductor. During the intermission, Mayor Howard W. Jackson of Baltimore will give a talk on What Music Means to a Municipality.

(See Inside Front Cover for Additional News Pictures)

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